

VICTORIA AND ALBERT MUSEUM

CATALOGUE OF ENGLISH
FURNITURE & WOODWORK

VOL. III.

LATE STUART TO QUEEN ANNE

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1146. DOORWAY of carved pinewood, from No. 18 Carey Street,
Lincoln's Inn Fields. About 1700.

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

CATALOGUE OF ENGLISH
FURNITURE & WOODWORK

Vol. III.—Late Stuart to Queen Anne

BY
OLIVER BRACKETT

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PREFACE

IT has been found convenient to divide the Catalogue of English Furniture and Woodwork into four sections, of which the present volume is the third.

The volumes are arranged as follows:

- I. Gothic and Early Tudor;
- II. Late Tudor and Early Stuart (1558-1660);
- III. Late Stuart to Queen Anne (1660-1714).
- IV. Georgian (1714-1830).

The furniture of the Late Stuart and Queen Anne periods is exhibited in Rooms 54, 55, and 56. Architectural details of the period are found in the West Hall (Room 48).

This volume has been prepared by Mr. Oliver Brackett, Deputy-Keeper of the Department of Woodwork.

February, 1927.

ERIC MACLAGAN.

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CATALOGUE OF ENGLISH FURNITURE AND WOODWORK

Volume III.—Late Stuart to Queen Anne

(1660-1714)

THE REVOLUTION in the life and habits of the English people after the Restoration of the Monarchy and return of Charles II in 1660 was reflected in contemporary architecture, decoration and furniture. The heavy oak furniture, typically English, which had been in general use up to the time of the Commonwealth (although still retained for some time in country districts), was now regarded with contempt, and new fashions began to reign in type, form, and method of decoration. Foreign influences predominated both in building and furnishing. Wainscoting with long panels and bolection mouldings took the place of the small rectangular panels which had lasted from the time of the early Tudors. Walnut succeeded oak as the wood in common use.

Hitherto the types of furniture in use in England had been few in number. Chests, cupboards, tables, chairs and benches of Tudor and early Stuart times were simple in form and of traditional character. But from the time of Charles II civilized life, becoming more complex, demanded a greater variety of types and more refinement in form and decoration. Thus we find, for the first time after the Restoration, bookcases and cabinets with glass doors, candle-stands, chests-of-drawers, day-beds and clock-cases taking the place of the solid pieces of furniture which had previously been in common use. The depression which weighed on the people during the

Commonwealth was swiftly lifted after the Restoration of the Monarchy. Reaction followed. Extravagance at Court spread to the middle classes. Some idea of the magnificent furnishing at the Court can be gathered from John Evelyn's description of the apartments of Charles II's French mistress, Louise de Kerouaille, in Whitehall Palace :—

‘Here I saw the new fabric of French tapestry, for design, tenderness of work and incomparable imitation of the best paintings, beyond any I had ever beheld. Some pieces had Versailles, St. Germain, and other palaces of the French king, with paintings, figures and landscapes, exotic fowls and all to the life rarely done. Then for Japan cabinets, screens, pendule clocks, great vases of wrought plate, tables, stands, chimney-furniture, sconces, branches, braseras, etc., all of massy silver and out of number.’

At the present day we can still find mansions throughout the country, such as Boughton in Northamptonshire (built by the princely Ralph Duke of Montagu at the time of William III), where the furniture remains, allowing for the effect of time and the fading of materials, much as it was when the house was first built and furnished. That the middle classes were often ambitious to furnish their homes in considerable style can be gathered from the constant references to the subject made by Samuel Pepys in his *Diary*, as well as from the more simple examples of the furniture of the period which have come down to us.

In the development of types no relationship can be traced between the heavy oak chairs of the earlier periods and the elegant examples of the latter part of the seventeenth century with turned uprights and cane seats and backs. The introduction, at the time of Queen Anne, of the central splat with curved or ‘cabriole’ legs and claw-and-ball foot shows a further development. With most of the furniture of the period the case is similar. The desire for more lightness and elegance led to the fashion of veneering, or the overlay, on a common carcase, of thin sheets of wood distinguished for fine figure or marking. By an ingenious use of the grain of the wood elaborate patterns were often obtained. Again, the tendency to refinement showed itself in the fittings, often of considerable elaboration, found

in cabinets and pieces of furniture of this type. John Evelyn, at the time of Charles II, had something to say in this connexion :—

‘Joiners and cabinet-makers and the like from very vulgar and pitiful artists, are now come to produce works as curious for their fitting and admirable for their contriving as any we meet with abroad.’

The English cabinet-maker, in fact, inspired as he may have been by foreign example, was not long in proving himself a craftsman of supreme excellence.

Woodcarving, which had hitherto possessed a somewhat primitive character on English architectural decoration and furniture, was lifted to a much higher artistic plane after the Restoration. The taste for realism and highly finished technique became general under the influence of Grinling Gibbons, much of whose work is found in City churches and country houses built under the influence of Sir Christopher Wren. Other processes of decoration became fashionable. Marquetry had a great vogue in the form at first of realistic designs of flowers and birds in the Dutch style, and later—at the time of Queen Anne—of fine symmetrical scrollwork (sometimes known as ‘sea-weed’ marquetry) inspired by the work of Boulle. Lacquerwork, or ‘japanning’, was another method of decoration which became popular at this time. Based on Oriental models, this craft was practised in England, often by amateurs, the designs being executed at first in slight relief on a black or blue, and more rarely on a red or yellow ground. Furniture decorated with gilt gesso or with plates of beaten silver was often found in the more important houses.

The prevalent taste for luxury and extravagance found expression in the splendid materials used in the covering of bedsteads, couches and chairs. To this period belong bedsteads of extreme height in the manner of Daniel Marot, the talented French architect and decorator who took service under William of Orange. Velvets, damasks, silks, tapestry and needlework of extreme vividness of colour and often adorned with fringes gave a final touch of splendour to the brilliantly furnished rooms of the time.

O. B.

CATALOGUE

BEDSTEAD

1001. BEDSTEAD with hangings and upholstery of crimson Italian brocade with floral pattern in gold thread and damask, and gold fringes. It consists of a rectangular coved and moulded canopy with valances and ostrich plumes, supported on four posts with scroll-shaped head board and head and foot curtains and coverlet; the feet of scroll design are of carved wood, painted black.

From the 'King's Room' at Boughton House, Northamptonshire. Late 17th century.

H. 14 ft., L. 7 ft., W. 6 ft.

PLATE I

Given by the Duke of Buccleuch, K.T.

W. 67-1916

Boughton House, in Northamptonshire, to which this bedstead belonged, was largely rebuilt late in the seventeenth century by Ralph, Duke of Montagu, who was ambassador to the Court of France at the time of Louis XIV. The decoration and furnishing of the house were completed by 1694 when William III and his court visited Boughton, and it was for this occasion that the bedstead is said to have been made. Until the removal of the bedstead the bedroom had remained in practically its original condition with its original furniture. It is a lofty room, 20 ft. high, by 22 ft. 6 in. wide and 24 ft. 6 in. deep, the walls wainscoted with panelling of the period, made in pinewood toned dark grey, to harmonize with the ceiling painted by Verrio with 'Mars and Venus'. The chimney-piece has a marble bolection moulding surmounted by an oblong mirror in three divisions with a painting above. English tapestries with the 'History of the Apostles' hang in front of two of the walls. The furniture consisted (in addition to the bedstead) of a set of six chairs, a settee with cushions and side wings, and two stools, all upholstered in red damask somewhat similar in character to that used for the bed; a walnut table and candle-stands; and a mirror with glass frame hanging between the windows. According to the Inventory of Boughton made in 1718, the room had window curtains, valances and cornices of white damask with white silk fringes; and the chimney-piece was furnished with 'a steel hearth, doggs, shovel, tongues, bellows and brush.'

CHAIRS

1002. CHAIR of carved walnut. On the back, two narrow panels of cane-work, separated and flanked by carved scrollwork, on the top rail a crowned cherub between scrolls; spiral side-uprights enriched with leafage. Cane seat, the framework carved with leaves. Front legs in the form of conventional dragons, joined by a rail of scrolls; spiral stretchers.

Period of Charles II (1660-1685).

PLATE 2

H. 3 ft. 11 in., W. 1 ft. 7 $\frac{3}{4}$ in., D. 1 ft. 4 in.

W. 61-1925

1003. ARM-CHAIR of carved walnut. Back formed of two bands of canework between scrolls, flanked by turned uprights, with rail above

consisting of a rose and crown between scrolls. Curved arms with scroll supports. Scroll front legs joined by rail similar to top rail of back. Turned stretchers.

Period of Charles II (1660-1685).

H. 4 ft. $1\frac{1}{2}$ in., W. 2 ft., D. 1 ft. $7\frac{1}{2}$ in.

702-1899

1004. ARM-CHAIR of carved walnut. The back has a rectangular panel of canework framed by scrolls and flowers; an ornamental device is missing from the centre of the top rail. The front legs are scroll-shaped and joined by a rail formed of scrolls and flowers.

Period of Charles II (1660-1685).

H. 4 ft. $3\frac{3}{4}$ in., W. 1 ft. 11 in., D. 1 ft. $11\frac{1}{8}$ in.

Given by Henry Wallis, Esq.

618-1901

1005. CHAIR of carved walnut, the back composed of two panels of canework flanked by spiral uprights with a rail above formed of a coronet between two scrolls. Seat covered with canework. Legs and stretchers spirally turned.

Period of Charles II (1660-1685).

H. 3 ft. $6\frac{1}{2}$ in., W. 1 ft. 8 in., D. 1 ft. $4\frac{1}{8}$ in.

Bequeathed by Mrs. A. B. Woodcroft.

367-1903

1006. ARM-CHAIR of carved and turned walnut, the seat and panel on back filled in with canework, the latter being framed by scrolls, with a flowering stem in the centre of the pediment. The rail joining the front legs is missing.

Period of Charles II (1660-1685).

H. 4 ft. $2\frac{1}{2}$ in., W. 1 ft. $10\frac{5}{8}$ in., D. 1 ft. $4\frac{1}{2}$ in.

Bequeathed by Mrs. A. B. Woodcroft.

368-1903

1007. CHAIR of carved beechwood. Tall narrow back with turned uprights and canework panel framed by scrolls and thistles. Front legs in the form of broken scrolls, joined by a deep rail with scrolls and thistles. Turned stretchers.

Period of Charles II (1660-1685). (The canework of the seat modern.)

H. 4 ft. $0\frac{3}{4}$ in., W. 1 ft. $6\frac{1}{4}$ in., D. 1 ft. $8\frac{3}{4}$ in.

Given by Frank Galsworthy, Esq.

W. 1-1910

1008. CHILD'S ARM-CHAIR of carved walnut, composed of tall narrow back with cane panel and openwork pediment of foliated scrollwork; arms curving outwards and fluted at the ends, supported on turned uprights

with holes for a protecting rod (missing); cane seat; baluster front legs joined by openwork rail of foliated scrollwork; plain turned stretchers joining front legs to back and back legs to one another.

Period of Charles II (1660-1685).

PLATE 3

H. 3 ft. 9 $\frac{3}{4}$ in., W. 1 ft. 4 $\frac{1}{2}$ in., D. 1 ft. 3 in.

W. 89-1910

1009. CHAIR of carved walnut. The back has an oval panel of canework framed by scrolls with a coronet above, and turned side-uprights enriched with carving and crowned by knobs. Scroll front legs joined by a deep rail of scrolls with a coronet in the middle. There are three turned stretchers. The seat is filled in with modern canework.

Period of Charles II (1660-1685).

H. 3 ft. 11 $\frac{5}{8}$ in., W. 1 ft. 7 $\frac{1}{2}$ in., D. 1 ft. 4 in.

W. 16-1911

1010. ARM-CHAIR of carved walnut. The back consists of a rectangular panel of canework framed by openwork floral scrollwork with two demi-figures of cherubs holding a coronet above; spiral side-uprights carved with floral ornament and crowned with knobs. The arms are carved with acanthus leafage. The front legs, which are continuous with the front supports of the arms, are similar to the uprights of the back. There are five spiral stretchers.

Period of Charles II (1660-1685).

H. 3 ft. 11 $\frac{1}{4}$ in., W. 2 ft. 0 $\frac{3}{4}$ in., D. 1 ft. 9 in.

W. 17-1911

1011. CHAIR of carved beech and walnut. The back has an oval panel of canework framed by scrolls with a coronet supported by two cherubs above; baluster uprights, continuous with the back legs, surmounted by knobs in the form of human heads. The seat is formed of a circular panel of canework framed by scrolls. Scroll front legs joined by a deep rail carved with cherubs supporting a coronet. Baluster stretchers.

Period of Charles II (1660-1685).

PLATE 4

H. 3 ft. 10 in., W. 1 ft. 7 in., D. 1 ft. 4 $\frac{1}{2}$ in.

W. 79-1911

1012. ARM-CHAIR of walnut, carved, painted and gilt and upholstered; solid rectangular back, curved arms and legs carved with acanthus foliage; deep rail pierced with scrolls and flowers joining front legs; scroll stretchers; paw feet.

From Boughton House, Northamptonshire. Late 17th century.

H. 3 ft. 7 in., W. 2 ft. 2 in., D. 1 ft. 7 in.

PLATE 5

Given by the Duke of Buccleuch, K.T.

W. 32-1918

For description of Boughton House, see No. 1001.

Chair, part of suite with above. (W. 32a-1918.)

1013. CHAIR, walnut, with oval back and circular seat of canework covered with leather fixed with brass nails; scroll front legs joined by scroll stretchers.

From Boughton House, Northamptonshire.

Period of Charles II (1660-1685).

PLATE 3

H. 3 ft. 4 in., W. 1 ft. 6 in., D. 1 ft. 9½ in.

Given by the Duke of Buccleuch, K.T.

W. 34-1918

For description of Boughton House, see No. 1001.

1014. ARM-CHAIR of carved walnut, with panel of canework on the back; the upper rail carved with cherubs crowning a woman amid scrollwork; the sides of the centre panel with vine branches and roses issuing from a basket and supporting cherubs and birds; the lower rail with two cherubs and a basket of flowers; spiral side-uprights, each surmounted with the crowned head of a woman. On each arm is carved a lion *couchant*. The rail joining the front legs is similar to the upper rail of the back. Into the carved framework of the seat is fitted a cushion of green velvet; over this is a loose damask cushion with floral pattern and red fringe.

Period of Charles II (1660-1685).

H. 4 ft. 3 in., W. 2 ft., D. 1 ft. 11 in.

PLATE 6

Given by the late Sir George Donaldson.

W. 145-1919

This chair is traditionally stated to have belonged to Nell Gwyn.

1015. CHAIR of white wood, carved and painted black. The back consists of two baluster uprights surmounted by a scroll pediment and enclosing seven plain vertical rails. The front legs are scroll shaped and are joined by a deep curved rail of scrolls and leafage.

Late 17th century.

H. 4 ft. 5¾ in., W. 1 ft. 9¼ in., D. 1 ft. 9 in.

W. 36-1914

1016. CHAIR of carved walnut with canework back and seat. The turned uprights of the back are surmounted by knobs; the canework is surrounded by scrolls and leaves; the front legs are of broken scroll shape and united by a rail carved similarly to the back.

Late 17th century (the feet restored).

H. 4 ft. 4 in., W. 1 ft. 7 in., D. 1 ft. 3 in.

Formerly the property of the late Thomas Brawn, of Teeton Grange, Northamptonshire.

Given by his daughter, Mrs. Hills.

W. 39-1917

1017. ARM-CHAIR of walnut, beech, and oak, covered with green velvet; composed of low rectangular back, plain baluster legs and plain stretchers.

From Boughton House, Northamptonshire.

Second half of 17th century.

H. 3 ft. 4 in., W. 2 ft. 3½ in., D. 1 ft. 7½ in.

Given by the Duke of Buccleuch, K.T.

W. 31-1918

For description of Boughton House, see No. 1001.

1018. CHAIRS (three), upholstered, with walnut framework. Each has a rectangular back and rests in front on two baluster legs carved with voluted scrolls; the legs are joined by shaped stretchers meeting in the centre. Beneath the front legs are two bun feet. Part of a set with double-back settee (No. 1049) and stool (No. 1053).

Late 17th century.

H. 3 ft. 1½ in., W. (of seat) 1 ft. 9 in., D. 1 ft. 7 in.

PLATE 7

Given by Douglas Eyre, Esq., in memory of his father and mother, Henry Richard and Isabella Catherine Eyre.

W. 27 to 27b.-1922

Upholstered in Victorian needlework which has been covered with green velvet in the style of the period, given by Sir Frank Warner, K.B.E.

1019. CHAIR of carved walnut. High cane back, the framework carved with rosettes and surmounted by pierced cresting. The front legs are of turned baluster form with scroll feet and are joined by a scrolled rail. Baluster stretchers. The seat covered with a loose piece of tasselled green velvet.

About 1690.

H. 4 ft. 7 in., W. (of seat) 1 ft. 6 in., D. 1 ft. 3½ in.

PLATE 8

Given by R. Freeman Smith, Esq.

W. 31-1925

From the collection of Col. H. H. Mulliner. Illustrated by him in *The Decorative Arts in England*, 1660-1780, fig. 2.

1020. CHAIR of beech, the back and seat filled in with canework. The back has baluster uprights joined above by an arched rail and below by a straight rail, the central panel filled in with canework. Baluster front legs joined by an arched rail carved with scrolls.

Late 17th century.

H. 3 ft. 11 in., W. 1 ft. 6 in., D. 1 ft. 3 in.

Given by the late Lord Swaythling.

408-1901

1021. CHAIR of carved walnut, the back composed of two panels of canework with scroll top rail elaborately carved with a vase and festoons; front legs curved, with scroll stretchers.

About 1700.

H. 3 ft. 6 in., W. 1 ft. 8½ in., D. 1 ft. 8¼ in.

PLATE 9

4882-1858

1022. CHAIR of carved walnut, with tall narrow back of curved outline, having a central splat, carved in openwork with cartouches and strapwork. The cabriole front legs terminate in hoof feet and are carved on the knees with pendants of leaves. The legs are joined by curved stretchers.

In the style of Daniel Marot.

Period of William III (1689-1702).

H. 3 ft. 10 in., W. 1 ft. 9¾ in., D. 1 ft. 11 in.

PLATE 10

W. 28-1909

1023. CHAIR of carved walnut. High back, shaped above and below, and filled in with canework. The cresting is carved with scrolls and gadroons. The front legs, which are in the form of flattened scrolls, are joined by a deep pediment-shaped curved rail decorated with gadroons and leaves; there are three turned stretchers, two being joined by a rail formed of a straight piece and two curved pieces.

Late 17th century.

H. 4 ft. 6⅞ in., W. 1 ft. 5¼ in., D. 1 ft. 2¼ in.

W. 65-1911

1024. CHAIR of carved and painted beech. Tall back with shaped panel of canework; fluted side-uprights continuous with the back legs; openwork pediment of scrolls and leafage. Front legs hexagonal in section, of vase-shape, with flutings and grooved bun feet, joined by a deep pediment-shaped rail of scrolls and leafage; three turned stretchers.

Late 17th century.

H. 4 ft. 3½ in., W. 1 ft. 6½ in., D. 1 ft. 4¼ in.

W. 71-1911

1025. CHAIR of carved walnut, the back composed of a tall narrow panel with arched top filled in with canework. The seat is covered with rushwork. Front legs are baluster-shaped and joined by a deep scrolled rail pierced with an arched opening. Baluster stretchers.

End of the 17th century.

H. 3 ft. 10¼ in., W. 1 ft. 6¼ in.

Given by J. Hutchinson, Esq.

W. 54-1913

1026. CHAIR of carved walnut, composed of tall curved back with plain central splat flanked by two rails; curved legs and shaped stretchers.

Late 17th century.

H. 3 ft. $8\frac{1}{2}$ in., W. (of seat) 1 ft. $8\frac{1}{8}$ in., D. (of seat) 1 ft. $4\frac{1}{2}$ in.

Given by H.R.H. Princess Louise, Duchess of Argyll.

W. 30-1916

1027. CHAIR of wood, painted black, with tall back carved in openwork with pendant husks and borders of scrolls. Scrolled and pierced front legs joined by a deep rail and baluster stretchers joining front and back legs. Seat covered with *petit-point* embroidery in silk and wool with floral designs.

Late 17th century.

H. 4 ft. $4\frac{1}{2}$ in., W. (of seat) 1 ft. $8\frac{1}{8}$ in., D. 1 ft. 6 in.

PLATE 11

Given by Frank Green, Esq.

W. 37-1916

1028. CHAIRS (pair of), walnut wood, each with tall back and seat covered with *petit-point* embroidery in wool and silk, with tulips, carnations and other flowers in a variety of colours on a light ground. Curved legs with bun feet.

Early 18th century (coverings restored; fringe of later date).

H. (of each) 3 ft. $8\frac{1}{4}$ in., W. (seat) 1 ft. $10\frac{1}{4}$ in., D. 1 ft. $7\frac{1}{2}$ in. PLATE 12

Given by Frank Green, Esq.

W. 47 and a-1916

1029. CHAIR of walnut, with tall back arched above and carved with a shell and scrolls; filled in with canework. Cabriole front legs, carved on the knees with leaves and terminating in scroll feet. Curved stretchers join the legs.

Period of William III (1689-1702).

H. 3 ft. 11 in., W. 1 ft. 8 in., D. 1 ft. 5 in.

W. 111-1924

This chair closely resembles the designs of Daniel Marot, the Huguenot architect, who emigrated from France to Holland after the Revocation of the Edict of Nantes and took service under William of Orange.

1030. ARM-CHAIR of walnut, upholstered in red velvet. The back solid with round top; curved arms terminating in eagles' heads and carved with foliage; cabriole legs, the two in front having shells at the knee, scale decoration and claw-and-ball feet.

Formerly in the Donaldson Collection.

Early 18th century.

H. 3 ft. 6 in., W. 2 ft. $8\frac{3}{4}$ in., D. 2 ft.

W. 38-1925

Given by the children of the late Sir George Donaldson, in memory of their father.

1031. CHAIR of mahogany; the back has a pierced lyre-shaped splat and a curved top rail; cabriole front legs with lions'-paw feet resting on balls, carved on the knees with foliage; movable seat covered in red moreen.

Early 18th century.

H. 3 ft. $2\frac{1}{2}$ in., W. 1 ft. 11 in., D. 1 ft. $9\frac{3}{4}$ in.

214-1898

1032. CHAIR of wood, lacquered and gilt; composed of high back and rounded shoulders filled in with red velvet; shaped seat and front legs X-shaped; ornament of shells and arabesques.

About 1710.

H. 3 ft. 8 in., W. 1 ft. $9\frac{3}{4}$ in.

1442-1870

1033. ARM-CHAIR of walnut wood, with scroll back and central splat carved with acanthus and inlaid with a vase of flowers in various woods and ivory; surmounted by a conventional shell. Scroll arms continuous with the supports. Cabriole front legs carved with leafage and ending in scroll feet. Loose seat covered with crimson damask (with modern green cover).

Early 18th century.

H. 3 ft. 6 in., W. 2 ft.

630-1886

1034. CHAIR of walnut wood, tall back with rounded shoulders, solid vase-shaped splat carved above with a symmetrical design of scrollwork, and acanthus foliage extending down the side-uprights. Movable seat curved in front. Cabriole front legs carved on the knees with cartouches and symmetrical scrollwork and terminating in claw-and-ball feet.

Early 18th century.

H. 3 ft. $4\frac{3}{8}$ in., W. 1 ft. 11 in.

PLATE 13

680-1890

1035. CHAIR of carved walnut (companion to Settee, No. 676-1890). The back, of curved outline, has a solid vase-shaped splat with scrolls on each side, finely carved above with symmetrical leafwork. The front legs are cabriole-shaped with claw-and-ball feet and carving of leaf ornament on the knees.

Early 18th century.

H. 3 ft. $4\frac{3}{4}$ in., W. 1 ft. 11 in.

679-1890

1036. CHAIR of walnut, with tall rectangular back and solid vase-shaped splat inlaid with a panel of symmetrical scrollwork. Cabriole front legs and turned stretchers. Rush-bottomed seat let into the framework.

Early 18th century.

H. 3 ft. $6\frac{3}{4}$ in., W. 1 ft. 9 in.

92-1893

1037. ARM-CHAIR of carved walnut. Rounded back with central vase-shaped splat carved with scrolls and leafage. Curved legs terminating in bun feet. Movable seat covered with modern velvet.

Early 18th century.

H. 3 ft. $3\frac{3}{4}$ in., W. 2 ft. 4 in., D. 1 ft. 11 in.

138-1898

1038. CHAIR of walnut; the back and seat are stuffed and covered with leather decorated with an embossed and gilt design of palmette-shaped compartments, flowering plants and birds, upon a blue ground; the leather is fastened by brass-headed nails. The legs are cabriole-shaped, the front being carved above with shells and terminating in claw-and-ball feet, and the back plain with hoof feet.

Early 18th century.

H. 3 ft. $6\frac{1}{4}$ in., W. 1 ft. $11\frac{1}{2}$ in., greatest depth 2 ft. $1\frac{1}{2}$ in.

235-1898

1039. ARM-CHAIR of walnut, with seat stuffed and covered with canvas, embroidered in coloured wools and silks (*petit-point*). The back has a solid vase-shaped splat. Curved arms continuous with the supports. Cabriole front legs with hoof feet. The seat-cover is embroidered with a shepherdess in a field accompanied by two men playing musical instruments, the whole being surrounded by a floral border.

Early 18th century.

H. 3 ft. 6 in., W. 2 ft. $0\frac{3}{4}$ in., D. 1 ft. $10\frac{1}{2}$ in.

PLATE 14

1589-1901

1040. ARM-CHAIR of walnut, partly veneered, the back formed of a semicircular rail supported on three turned columns between which are two solid vase-shaped splats. The seat is pear-shaped, narrowing to the front. The three front legs are cabriole-shaped.

Early 18th century (the horsehair covering of the seat is modern).

H. 2 ft. $8\frac{1}{2}$ in., W. 2 ft. $3\frac{1}{2}$ in., D. 2 ft. $0\frac{1}{2}$ in.

267-1908

1041. CHAIRS (a pair), carved walnut with tapestry seats. Each has a rounded back with solid vase-shaped splat and carving of shell between scrolls above. Cabriole front legs with shells on the knees and claw-and-ball feet. Seats, rounded in front, are covered with tapestry having designs of realistic flowers in colours on a grey ground.

Period of Queen Anne (1702-1714).

H. 3 ft. $3\frac{1}{2}$ in., W. 1 ft. $9\frac{3}{4}$ in., D. 1 ft. $8\frac{1}{4}$ in.

PLATE 13

W. 26, 27-1912

1042. ARM-CHAIR of walnut, tall back with solid vase-shaped splat, arms terminating in volutes and four cabriole legs ending in hoof feet.

Early 18th century. (Restored with mahogany; the silk brocade seat cover is of later date.)

H. 3 ft. $4\frac{1}{2}$ in., W. 2 ft. 2 in., D. 1 ft. $9\frac{1}{4}$ in.

Given by Captain Soames.

W. 41-1912

1043. CHAIR of walnut inlaid with the arms of Richard, 5th Viscount Molyneux (*d.* 1738) and his wife, Mary, daughter of Francis Lord Brudenell. Composed of an open back with rounded shoulders and central splat inlaid at the top with a panel containing two representations of the Molyneux crest (*a chapeau gu. turned up erm., adorned with a plume of peacock feathers ppr.*) and with the arms in the centre. Front of framework of seat inlaid with a shell. Curved front legs with club feet. The seat covered with dark green velvet.

Early 18th century.

H. 3 ft. $5\frac{1}{2}$ in., W. 1 ft. 10 in., D. 1 ft. 7 in.

W. 43-1913

1044. CHAIR of walnut, covered on back and seat with *petit-point* embroidery in silk and wool. Rounded back with designs of vases containing tulips, carnations and other flowers in various colours on a light grey ground. Curved legs with club feet.

Early 18th century. (The covering of the seat a later restoration.)

H. 3 ft. $3\frac{1}{4}$ in., W. (of seat) 1 ft. $10\frac{1}{4}$ in., D. 1 ft. $8\frac{1}{2}$ in.

PLATE 15

Given by Frank Green, Esq.

W. 34-1916

1045. CHAIRS (a pair), walnut, each with rounded back having curved side-uprights and solid vase-shaped splat; cabriole front legs with paw feet and knees carved with leaf ornament and flowers.

Early 18th century.

H. 3 ft. 3 in., W. (of seat) 1 ft. $9\frac{1}{2}$ in.

PLATE 16

Given by Sir Paul Makins, Bart.

W. 37 and a-1920

1046. WINGED ARM-CHAIR, walnut, upholstered and covered with embroidery on canvas in coloured wools (*gros-point* and *petit-point*) with scenes from Virgil's *Aeneid*. On the back is a representation of Dido and Aeneas at a banquet. The cushion is embroidered with Aeneas bearing Anchises from burning Troy. The back and sides are covered with blue cloth. The front legs are cabriole-shaped and joined to the back legs by curved stretchers.

About 1700.

H. 3 ft. 11 in., W. 2 ft. 8 in., D. 2 ft. 1 in.

PLATE 17

W. 25-1922

Given by Douglas Eyre, Esq., in memory of his father and mother, Henry Richard and Isabella Catherine Eyre.

The design with Dido and Aeneas at a banquet is copied from an engraving in Ogilby's *Virgil*, published in 1658.

1047. ARM-CHAIR of carved walnut, upholstered and covered in needlework. Tall rounded back carved with acanthus. Arms terminating in scrolls and acanthus. Curved legs with claw-and-ball feet. Needlework back and seat, each having a quatrefoil panel enclosing figures with floral designs outside.

Early 18th century.

H. 3 ft. 1½ in., W. 2 ft. 2¼ in., D. 1 ft. 11¼ in.

Given by Frank Green, Esq.

W. 176-1923

1048. WRITING-CHAIR of walnut, with rounded back rail terminating in eagles' heads, supported on two solid vase-shaped splats and three baluster columns. The seat is curved in front, and is supported on four cabriole legs carved on the knees with shells and having bun feet. Seat covered with dark green velvet.

Early 18th century.

H. 2 ft. 9 in., W. 2 ft. 1 in., D. 1 ft. 11 in.

Given by Mrs. M. Marchant.

W. 42-1924

SETTEES, STOOLS, AND DAY-BEDS

1049. SETTEE, with double-back, upholstered and covered with needlework, with walnut framework. The back is composed of two round arches with wings at the sides terminating in scrolled arms. The lower outline of the seat is curved. Supported in front on three low baluster legs joined by curved stretchers. Part of a set with three chairs (No. 1018) and stool (No. 1053).

Late 17th century.

H. 4 ft. 9 in., L. 5 ft., D. 1 ft. 11 in.

PLATE 18

W. 26-1922

Given by Douglas Eyre, Esq., in memory of his father and mother, Henry Richard and Isabella Catherine Eyre.

Upholstered in Victorian needlework which has been covered with green velvet in the style of the period, given by Sir Frank Warner, K.B.E.

1050. SETTEE of carved walnut, with solid curved back, and curved arms terminating in eagles' heads. The seat is supported in front on three cabriole legs with claw-and-ball feet, finely carved on the knees with cartouches and leaf ornament. Covered with original pale damask, much worn. (A modern covering has been placed over the damask.)

Early 18th century.

H. 3 ft. 6¼ in., L. 4 ft. 2¼ in.

676-1890

1051. SETTEE of wood, lacquered black and gilt, composed of a solid back of shaped outline, with ornament of shell and sprays, the seat resting in front on two X-shaped supports which are joined to the back legs by curved stretchers. Back and seat covered with dull red velvet (much worn).

Early 18th century.

H. 3 ft. 9½ in., L. 4 ft. 1 in.

1443-1870

1052. SETTEE of walnut, carved and inlaid. The back is formed of two chair-backs with a carved shell in the centre, each having a solid splat inlaid with a vase of flowers. The seat is supported in front on three curved legs with claw-and-ball feet. The seat is stuffed and covered with red moreen.

Early 18th century.

H. 3 ft. 6 in., L. 4 ft. 4 in.

629-1886

1053. STOOL, rectangular, of walnut, supported on four bulbous legs, joined by curved stretchers meeting in the centre, and resting on four gadrooned bun feet. Part of a set with double-back settee (No. 1049) and three chairs (No. 1018).

Late 17th century.

H. 1 ft. 6½ in., L. 1 ft. 2½ in., D. 1 ft. 6¼ in.

PLATE 7

W. 28-1922

Given by Douglas Eyre, Esq., in memory of his father and mother, Henry Richard and Isabella Catherine Eyre.

Upholstered in Victorian damask which has been covered with green velvet in the style of the period, given by Sir Frank Warner, K.B.E.

1054. STOOLS (a pair), walnut, each covered with *petit-point* embroidery in wool and silk with a rose in the centre amid carnations and other flowers on a light ground; curved legs with pointed feet joined by turned stretchers.

Late 17th or early 18th century (fringe of later date).

W. 48: H. 1 ft. 5 in., L. 1 ft. 9 in., D. 1 ft. 5 in.

W. 48a: H. 1 ft. 4½ in., L. 1 ft. 8½ in., D. 1 ft. 4½ in.

Given by Frank Green, Esq.

W. 48 and a-1916

1055. STOOL of carved walnut, with woolwork cover. Rectangular moulded frame with shell on each long side supported on cabriole legs carved on the knees with shell-forms and terminating in hoof feet. The cover of pale brown and yellow woolwork is embroidered with a geometrical pattern.

Early 18th century.

H. 1 ft. 5¾ in., W. 2 ft. 4½ in., D. 1 ft. 4½ in.

PLATE 19

W. 87-1910

1056. DAY-BED of walnut, supported on turned legs joined by deep rails carved with scroll and flower ornament. The head is formed of a canework panel with scroll and flower frame suspended by a chain between two sloping spiral uprights. The canework has been renewed.

Period of Charles II (1660-1685).

H. 2 ft. 10 in., L. 5 ft. 10¾ in., D. 1 ft. 10 in.

Given by the late Lord Swaythling.

409-1901

1057. DAY-BED of carved walnut, the head formed of a round-arched panel in frame of scrollwork and cherubs, fixed to sloping spiral uprights each surmounted by a head. The seat of canework with carved frame rests on six scroll supports joined in front by two deep openwork rails carved with scrollwork and cherubs and behind by solid rails carved with arches containing ornament. There are three spiral stretchers.

Late 17th century. (The panel of needlework on the head and the canework on the seat are 19th century restoration.)

H. 3 ft. 2¾ in., L. 5 ft 3½ in., D. 1 ft. 10½ in.

PLATE 20

Given by Sir Douglas Owen.

W. 13-1917

Reputed to have been brought from Hedingham Castle, Essex.

1058. DAY-BED, walnut, on six carved and turned legs ending in lions'-paw feet and joined at the front and back by deep rails carved in openwork with acanthus and husks. The back has three central vertical rails with openwork acanthus above, below, and at the sides. It is suspended by

chains between two sloping baluster uprights with knob finials. The seat is filled in with canework.

Late 17th century.

H. 3 ft. 1½ in., L. 5 ft. 7 in., W. 1 ft. 9½ in.

PLATE 21

W. 43-1925

TABLES

1059. TABLE of walnut; rectangular top inlaid with lines, with drawer below, supported on five spiral legs with scroll stretchers and ball feet.

From Boughton House, Northamptonshire.

Period of Charles II (1660-1685).

H. 2 ft. 4½ in., Top, 3 ft. 1 in. by 2 ft. 1¼ in.

Given by the Duke of Buccleuch, K.T.

W. 29-1918

For description of Boughton House, see No. 1001.

1060. TABLE of pearwood, with circular top supported on column stand with three scroll feet.

From Boughton House, Northamptonshire.

Late 17th century.

Diam. of top, 2 ft. 6 in., H. 2 ft. 5 in.

Given by the Duke of Buccleuch, K.T.

W. 30-1918

For description of Boughton House, see No. 1001.

1061. TABLE of oak and pearwood, painted black; composed of rectangular top, four scroll legs and curved stretchers meeting in the centre.

From Boughton House, Northamptonshire.

Late 17th century. (Restored; one foot and handles added.)

H. 2 ft. 6 in., L. 3 ft. 1½ in., D. 2 ft. 11½ in.

Given by the Duke of Buccleuch, K.T.

W. 27-1918

For description of Boughton House, see No. 1001.

1062. TABLE of carved and inlaid walnut. Rectangular top, inlaid with bands and stars in wood and ivory, fitted in the middle with a panel which, raised by an internal spring, discloses a backgammon board. In the framework below the top a drawer. Six openwork spiral legs joined by curved stretchers.

Late 17th century.

H. 2 ft. 5½ in., Top, 3 ft. 2⅜ in. by 2 ft. 0¾ in.

Given by Frank Green, Esq.

PLATE 22

W. 38-1916

1063. TABLE of walnut, with marquetry of various woods. The top is covered with designs of tulips, carnations, and other flowers, broken by an oval band of seaweed. Below the top is a drawer with two panels of floral marquetry, supported on four spiral legs joined by flat curved stretchers with an oval panel of floral marquetry in the centre. Bun feet.

Period of Charles II (1660-1685).

PLATES 23, 24

H. 2 ft. 5 in., L. 3 ft. $0\frac{3}{4}$ in., D. 2 ft. $0\frac{3}{4}$ in.

W. 86-1910

1064. TABLE, half-oval, with oak and pine framework, veneered with walnut, with hinged top, resting, when open, on two hinged 'gates'. The framework below the top is fitted with three small drawers and two small sliding trays, and is supported on five turned tapering legs, those in front joined by a flat shaped stretcher, while the remaining two are each fitted into the hinged framework. Legs terminate in hoof feet.

Period of William III (1689-1702).

PLATE 25

H. 3 ft. 4 in., L. 2 ft. $8\frac{1}{2}$ in., W. (open) 2 ft. 5 in.

W. 43-1911

1065. TABLE of oak, with folding top, which, when open, rests on two hinged supports. When closed, the supports fit into the framework. The table is fitted with two drawers with brass drop-handles, and has six baluster legs joined by curved stretchers, and ball feet.

Late 17th century.

H. 2 ft. $5\frac{3}{4}$ in., L. 2 ft. $5\frac{1}{2}$ in., D. (closed) 1 ft. $0\frac{1}{2}$ in.

PLATE 26

Given by E. Guy Dawber, Esq.

W. 1-1922

1066. TABLE of carved and gilt wood with gilt gesso decoration. Rectangular top, decorated with symmetrical designs of scrollwork and leafage in gilt gesso; gadroon ornament round the edge and on the moulded framework supporting the top. Beneath the top on each of the four sides a curved ornament with a shell in the centre. Four curved legs joined by curved stretchers meeting in the centre and supporting a vase. Bun feet gadrooned.

About 1700.

H. 2 ft. $6\frac{1}{2}$ in., L. 3 ft. 6 in., D. 2 ft.

Given by Frank Green, Esq.

W. 41-1916

1067. TABLE of carved mahogany in the form of a tray supported on four cabriole legs terminating in pointed club feet and each carved on the knee with a palmette ornament and leafy pendant.

Early 18th century (restored).

H. 2 ft. $3\frac{1}{2}$ in., L. 2 ft. 7 in., D. 20 in.

435-1907

1068. CARD-TABLE of carved and veneered walnut, on four cabriole legs ending in claw-and-ball feet and carved on the knees with palmette ornaments. The top and framework are hinged. When open, the top is covered with green cloth and has a circular compartment for a candle at each corner and four sunk oval receptacles for counters.

Period of Queen Anne (1702-1714).

H. 2 ft. 4 in., by 2 ft. 10 in.

223-1904

1069. TABLE of walnut, with hinged rectangular top decorated with scrolls in marquetry, fixed to baluster column carved with acanthus foliage on tripod base with animals'-paw feet.

First half of 18th century.

H. 2 ft. 5½ in., Top, 1 ft. 10½ in., by 1 ft. 5⅞ in.

Given by Frank Green, Esq.

W. 35-1916

1070. BILLIARD TABLE of oak and pinewood, with mahogany framework to top. Supported on six heavy spiral legs with straight stretchers, and pinewood rails below top. Six pockets.

From Rushbrooke Hall, Suffolk.

Late 17th century (with later additions).

H. 3 ft., W. 6 ft. 2 in., L. 12 ft. 2 in.

Given by Sir John Wood, Bart., M.P.

W. 19-1920

CHESTS-OF-DRAWERS AND CABINETS

1071. CHEST-OF-DRAWERS, on stand, of pinewood and oak veneered with burr walnut; composed of two drawers on stand with four spiral legs and curved stretchers meeting in the centre; ball feet.

From Boughton House, Northamptonshire.

Period of Charles II (1660-1685).

H. 2 ft. 7 in., L. 3 ft. 1 in., D. 2 ft. 1 in.

Given by the Duke of Buccleuch, K.T.

For description of Boughton House, see No. 1001.

PLATE 27

W. 28-1918

1072. CHEST-OF-DRAWERS of walnut on stand, with marquetry of various woods. The fronts of the drawers are decorated with flowering plants and birds. The stand, which contains a long drawer, has plain

column-shaped legs joined at the front and sides by curved stretchers and at the back by a straight stretcher. The drawers are fitted with metal lock escutcheons chased with the lion and unicorn, and handles with rose-shaped plates and pear-shaped drops.

Late 17th century.

H. 4 ft. $2\frac{1}{2}$ in., W. 3 ft. 5 in., D. 1 ft. $11\frac{1}{2}$ in.

PLATE 28

W. 33-1913

1073. CHEST-OF-DRAWERS, overlaid with walnut and marquetry decoration in holly, zebra-wood and stained ivory. The top has an oval panel in the centre filled in with a vase of flowers in marquetry, and angle panels with sprays of tulips and carnations. On the fronts of the drawers are oval panels of similar ornament.

Late 17th century.

H. 2 ft. 9 in., W. 3 ft. $2\frac{1}{4}$ in., D. 1 ft. $11\frac{3}{4}$ in.

PLATE 29

W. 7-1911

1074. CHEST-OF-DRAWERS of oak and cedar wood, composed of four drawers. The top drawer has a raised fan-shaped ornament in the middle; the others are divided into raised panels with shaped mouldings. Each drawer has two ring drop-handles suspended from lions' mouths.

Late 17th century.

H. 3 ft. $11\frac{3}{8}$ in., W. 3 ft. $8\frac{3}{8}$ in., D. $23\frac{1}{4}$ in.

PLATE 30

886-1900

1075. CHEST-OF-DRAWERS of oak, consisting of four long drawers, each of which is decorated in front with two panels of raised mouldings. The escutcheon plates and drop-handles are of brass. The whole rests on four spirally turned legs strengthened by plain bars.

Late 17th century.

H. 4 ft. $4\frac{1}{2}$ in., L. 3 ft. 2 in., W. 1 ft. 10 in.

70-1893

1076. CHEST-OF-DRAWERS, veneered with walnut, inlaid with patterns in sycamore. In the centre of the top is a rosette, surrounded by two bands of oak-leaves. The fronts of the four drawers, as well as the corners of the top, are inlaid with compartments containing foliated designs of symmetrical arrangement. The escutcheons and drop-handles are of brass, the former being cast with the lion and unicorn amid fruit and flowers.

Early 18th century.

H. 2 ft. 8 in., W. 3 ft. $4\frac{1}{2}$ in., D. 1 ft. $11\frac{1}{8}$ in.

PLATE 31

153-1893

1077. CHEST-OF-DRAWERS of pine, veneered with walnut and ornamented with panels and edging of amboyna and narrow bands of sycamore and ebony. It has a moulded projecting cornice and a slightly projecting base cut with four feet. There are six drawers, the upper one being shallow and rounded at the front and sides; to each of the other five an engraved escutcheon and two brass drop-handles are attached.

Late 17th or early 18th century.

H. 3 ft. 4½ in., W. 3 ft. 4 in., D. 1 ft. 10½ in.

1113-1898

1078. CHEST-OF-DRAWERS, in two stages, of walnut inlaid with star designs in light wood and ebony; the upper stage contains three short drawers and two long drawers, and the lower stage three long drawers; brass handles and escutcheons.

Early 18th century.

H. 6 ft. 1¼ in., W. 3 ft. 6 in., D. 1 ft. 11 in.

PLATE 32

Given by F. L. Lucas, Esq.

W. 25-1918

1079. SIDEBOARD of carved oak, rectangular, fitted with three drawers each having two panels with shaped mouldings and knob-handles; split balusters at the sides and below. Supported on a stand having three baluster legs in front joined by plain stretchers.

Late 17th century.

H. 2 ft. 8 in., W. 5 ft. 9¾ in., D. 1 ft. 7¾ in.

1054-1875

1080. CABINET of black lacquer on wood, with brass mounts, on carved and silvered stand. The cabinet has two hinged doors, mounted with brass hinges, lock-plates, and angle pieces. The decoration of the doors consists of raised designs of flowers, figures and geese, lacquered, coloured and gilt, the sides of the cabinet being similarly decorated with houses and trees. The interior of the doors and the fronts of the drawers are decorated in the same manner. The stand is carved and silvered with figures of cherubs terminating in bold acanthus scrolls, separated by deep rails of cherubs, birds and foliage.

Period of Charles II (1660-1685).

H. 5 ft. 2¾ in., W. 4 ft. 6 in., D. 2 ft. 2 in.

PLATE 33

W. 29-1912

1081. CABINET, on stand, of walnut decorated with marquetry of various woods and ivory, partly stained. It consists of a cabinet with drawers and central cupboard closed by two hinged doors; above is a long drawer with convex front crowned by a moulded cornice, the whole supported on a

stand fitted with two drawers and supported on five turned baluster legs resting on a solid plinth. The ornament, which is applied to both sides of the hinged doors, to the sides of the cabinet and to the fronts of the drawers, consists of floral designs with tulips, carnations and other flowers and birds. Mounts consist of brass escutcheons and small gadrooned knob-handles.

Late 17th century.

PLATE 34

H. 5 ft. 4 $\frac{3}{4}$ in., W. 4 ft. 6 $\frac{3}{4}$ in., D. 1 ft. 7 $\frac{1}{4}$ in.

W. 132-1919

1082. CABINET of walnut with marquetry of various woods. The upper part has two doors enclosing drawers and a cupboard in the centre. Above is a moulded cornice and an ovolo frieze, fitted with a drawer. The decoration consists of shaped panels of marquetry of walnut, holly and rosewood, with designs of scrolls, masks, foliage and birds, the panels on the sides bearing the initial 'H'; the door of the interior cupboard, a figure on horseback and another on foot and the initials 'T. W. I.'; and the outer doors the date 1688 on the outside and scrollwork and birds on the inside. The lower portion has a long drawer above and three shorter drawers below similarly decorated to the upper part.

Period of James II.

Dated 1688.

PLATE 35

H. 5 ft. 7 $\frac{1}{2}$ in., W. 3 ft. 8 in., D. 1 ft. 8 $\frac{3}{8}$ in.

W. 14-1911

1083. CABINET of oak, with falling front, on stand. The interior of the cabinet consists of drawers and pigeon-holes surrounding a central cupboard. The stand is fitted with a deep drawer and rests on five spiral legs joined by stretchers. The falling front of the cabinet and the front of the drawer are decorated with shaped mouldings.

Period of Charles II (1660-1685).

H. 5 ft. 0 $\frac{1}{2}$ in., W. 3 ft. 2 in., D. 1 ft. 7 in.

W. 23-1922

Given by Douglas Eyre, Esq., in memory of his father and mother, Henry Richard and Isabella Catherine Eyre.

1084. CABINET, veneered with kingwood, on stand (modern). Beneath the cornice is a convex frieze with drawer. The cabinet is closed by two hinged doors and contains an arrangement of drawers surrounding a central cupboard fitted with two small drawers; the doors are veneered on the outside with sections of kingwood ('oyster' pieces) forming patterns with a circle in the centre, and decorated on the inside with plain oval panels. The modern stand has five turned spiral legs and is fitted with two drawers.

Early 18th century.

H. 5 ft. 3 $\frac{1}{4}$ in., W. 3 ft. 2 in., D. 1 ft. 8 $\frac{1}{2}$ in.

Given by F. L. Lucas, Esq.

W. 12-1915

1085. CABINET with hinged doors with marquetry of delicate scrolls, arranged in compartments. The interior contains a central cupboard surrounded by drawers, and above is a long drawer with convex front; there are three small drawers at the back of the cupboard, and behind the small drawer below are spaces for two secret trays. The doors are fitted with brass lock escutcheons chased with the lion and unicorn, and from the fronts of the drawers are suspended small drop-handles.

Period of Queen Anne (1702-1714).

H. 2 ft. 6 in., W. 3 ft., D. 1 ft. 6 in.

PLATE 36

4611-1858

1086. DRESSING-TABLE and WRITING-CABINET of oak, walnut and pine, veneered with amboyna, kingwood and rosewood. The writing-cabinet is fitted with three letter-holes and five drawers; the sloping lid rests, when open, upon two sliding supports, each furnished with a drop-handle. Below is a drawer divided into compartments and having a front composed of three concave panels; it has an engraved lock-plate and drop-handles. At the sides are one deep and two shallower drawers, two sliders and two drop-handles. Above the writing-cabinet is a mirror, with a pediment-shaped top, suspended between two pillars, each surmounted by a knob of blackened wood. The whole rests on a stand with four straight legs bevelled on the inside; in the stand is a slider with a hinged flap. The mounts are of brass.

Early 18th century.

H. 5 ft. 0½ in., W. 1 ft. 7 in., D. 1 ft. 2⅜ in.

PLATE 37

1111-1898

1087. CABINET of pine and oak, veneered with Hungarian ash and walnut; the sides, top and doors are covered with black lacquer, enriched with gilded designs of figures, buildings and trees. The drawers, cupboard doors and the two panels in the inside of the large outer doors are decorated with applied ornament in walnut and other woods. The whole rests on an openwork stand of pine carved with cherubs and foliage and painted black. The interior (except the bottom drawer) and the two panels in the doors form a complete cabinet of SOUTH GERMAN work, dating from the beginning of the 17th century. The outer case, the bottom drawer, the extra pieces of the doors, and the stand appear to have been added in England about 1690. The brass mounts belong to the latter period.

H. 5 ft. 4½ in., W. 3 ft. 10½ in., D. 1 ft. 11½ in.

1977-1899

1088. WRITING-CABINET of carved walnut composed of a cabinet above with broken pediment, fluted pilasters with Corinthian capitals at

the angles, and hinged doors inset with mirrors, one enriched also with a fluted pilaster. Interior consists of a cupboard in the middle surrounded by drawers and open receptacles. Bureau has sloping falling front and contains a cupboard flanked by drawers and pigeon-holes; above are two sliding candle-supports. Below are two short and three long drawers with brass drop-handles and plates.

Early 18th century. (The mirrors are modern.)

H. 7 ft. 8 $\frac{3}{4}$ in., W. 3 ft. 5 $\frac{1}{4}$ in.

W. 88-1910

1089. CHEST of mahogany, on base fitted with a long drawer and supported on four short cabriole legs ending in claw feet. The base is of scrolled outline below and bears a large shell carved in the middle of the front; a shell is also carved on each of the legs. The brass mounts consist of a lock-plate on the chest and a lock-plate and two drop-handles on the drawer.

Early 18th century.

H. 3 ft. 3 in., L. 4 ft. 4 $\frac{1}{2}$ in., D. 2 ft. 0 $\frac{1}{4}$ in.

1392-1904

1090. WRITING-CABINET of walnut decorated with marquetry. It is surmounted by a plain cornice. Beneath are two doors set with bevelled mirrors, and two drawers; these are framed in four pilasters of marquetry in holly and ebony, the bases being inlaid with sphinxes and other ornament. The lower part contains an arrangement of pigeon-holes and small drawers of serpentine form with inlaid partitions closed by a flap forming a shelf for writing, beneath which is a slide. Below this is a recessed central cupboard flanked by six drawers with concave fronts banded with lines of ebony and holly. The handles and escutcheons are of brass and the interior drawers fitted with ivory knobs.

Said to have belonged to Dean Swift.

Period of Queen Anne (1702-1714).

H. 7 ft. 3 in., W. 4 ft. 1 $\frac{1}{4}$ in., D. 1 ft. 9 $\frac{3}{4}$ in.

PLATE 38

W. 32-1912

1091. WRITING-CABINET, decorated with red and gold lacquer. The upper stage, which has a pediment-shaped top, consists of a cabinet closed by two doors inset with mirrors; the interior is fitted with a variety of drawers surrounding a central cupboard. The lower stage consists of a chest-of-drawers with a cabinet above with sloping front. All the surface, both inside and outside, is decorated in red and gold lacquer with figure and floral compositions in the Chinese style. Brass drop-handles with foliated plates are attached to the front of the drawers and the sides of the

cabinet. The interior of both stages contains various secret compartments, and there are small shelves for candles, which can be pulled out.

Period of Queen Anne (1702-1714).

PLATE 39

H. 7 ft. 4 in., W. 3 ft. 4 in., D. 1 ft. 10½ in.

W. 34-1913

1092. CABINET on chest-of-drawers, oak veneered with walnut. Beneath the cornice is a convex frieze with a drawer. The cabinet has a falling front and contains an arrangement of drawers and pigeon-holes with a cupboard in the middle enclosing three small drawers. The centre of the falling front is hinged to form a shelf for writing. The cabinet rests on a chest-of-drawers. Mounts consist of brass escutcheons decorated with cherubs and scrolls and drop-handles in the form of roses and pendants.

Period of Queen Anne (1702-1714).

PLATE 40

H. 5 ft. 7¼ in., W. 3 ft. 8½ in., D. 9 in.

Given by F. L. Lucas, Esq.

W. 11-1915

1093. WRITING-DESK of lacquered pine and oak with hinged sloping front resting, when open, on sliding supports, with drawers below; the inside fitted with small drawers and pigeon-holes. Lacquered inside and outside with flowers, birds and vases, partly in panels and painted in various colours on lemon yellow ground; the background to the panels is dark green spotted with gilt discs. Metal mounts consist of escutcheons, knob-handles and a heavy drop-handle on each side.

Period of Queen Anne (1702-1714).

PLATE 41

H. 9 in., W. 1 ft. 4¾ in.

W. 31-1919

1094. BUREAU-BOOKCASE of walnut and other woods inlaid with light wood. The upper part is surmounted by a broken pediment terminating in volutes, with a cartouche in the centre of wood painted in imitation of silver. The door of the upper part is inset with a mirror between two fluted pilasters, with bands of fine inlay of arabesques and a mask. On the inside of the door is inlaid the inscription: 'Samuel Bennett London Fecit.' The interior has a central cupboard partly inlaid with arabesques, having compartments for papers on each side and shelves for books above. The lower part consists of a writing-cabinet with sloping front and four drawers below; the interior is fitted with a central cupboard flanked by pigeon-holes and small drawers. On each side are two heavy drop-handles, one of which has a hinged portion covering a key-hole.

Made by Samuel Bennett, of London.

Early 18th century.

H. 9 ft. 0½ in., W. 3 ft. 2 in., D. 2 ft. 1 in.

PLATE 42

W. 66-1924

Two other signed examples of the work of Samuel Bennett are known, one of which was sold at the sale of the Donaldson Collection in 1925.

1095. CUPBOARD on stand, veneered with walnut on oak, with glass door. The cupboard, rectangular in form, is closed by a hinged door, divided into four glass panels. Inside are three shelves. The stand contains a drawer with brass ring-handles and rests on four turned legs joined by stretchers, curved in front and at the sides. The whole is supported on four ball feet.

Late 17th or early 18th century.

H. 4 ft. 7½ in., W. 2 ft. 2 in., D. 1 ft. 2 in.

W. 1-1925

DRESSING-GLASSES AND MIRRORS

1096. DRESSING-GLASS of oak, veneered with walnut decorated with marquetry of scrolls in light wood. Composed of a mirror suspended between two uprights resting on a stand fitted with a drawer. The top and sides of the stand, the front of the drawers and the rim of the mirror are decorated with marquetry of fine scrollwork; the uprights with rope ornament and circles containing radiating lines.

Period of Queen Anne (1702-1714).

H. 2 ft. 2 in., W. 1 ft. 4¾ in.

PLATE 43

W. 24-1919

1097. DRESSING-GLASS of wood lacquered red and gilt. The glass, which has a scrolled pediment, is supported between two uprights. The latter rest on a cabinet with hinged sloping front which, when open, discloses an arrangement of small drawers and pigeon-holes with a cupboard in the centre. Below the sloping front is a drawer fitted with boxes and brushes. The surface lacquered and gilt in the Chinese style with buildings, figures, birds and flowers.

Early 18th century.

H. 3 ft. 3 in., W. 1 ft. 7¼ in., D. 1 ft. 2⅛ in.

1067-1904

1098. DRESSING-GLASS of pinewood, decorated with Chinese subjects in gold lacquer on a green ground. Composed of a mirror with shaped top suspended between two uprights crowned with knobs, which are supported on a small cabinet with four (modern) feet. The cabinet has a sloping front which, when open, rests on two sliding supports and discloses five

small drawers and three pigeon-holes; below is a long drawer with curved front divided inside into eleven irregular compartments containing three boxes, two brushes and a pin-cushion. On the frame of the mirror and the outside of the stand are Chinese figures and buildings, sprays of flowers and ornamental borders; the interior of the cabinet and the lids of the boxes within the drawer are similarly treated. The drawers are lined with oak.

Late 17th or early 18th century (restored).

H. 2 ft. 9 in., W. 1 ft. $3\frac{1}{4}$ in., D. $9\frac{1}{2}$ in.

PLATE 44

661-1906

1099. MIRROR, composed of a shaped pediment and central rectangular plate with bevelled borders having raised ornaments at the angles and centre of sides.

From Boughton House, Northamptonshire.

Late 17th century.

H. 7 ft. 2 in., W. 4 ft. $2\frac{1}{2}$ in.

Given by the Duke of Buccleuch, K.T.

W. 26-1918

For description of Boughton House, see No. 1001.

1100. MIRROR, rectangular, in convex frame surmounted by a semi-circular pediment, decorated in marquetry of various woods with sprays of flowers and birds, with shells at the angles; the pediment is decorated with a vase of flowers. The glass is bevelled.

Late 17th century.

H. 3 ft. 5 in., W. 2 ft. $2\frac{5}{8}$ in.

PLATE 45

W. 42-1911

1101. MIRROR (formed of two plates of old glass) in walnut frame of curved section with foliated arched top.

From Groombridge Place, Kent.

Period of Queen Anne (1702-1714).

H. 3 ft. $7\frac{1}{2}$ in., W. 1 ft. $8\frac{3}{4}$ in.

W. 16-1920

1102. MIRROR, rectangular, in frame of pinewood, painted black.

Formerly in the Flask Tavern, Ebury Square, Pimlico, London.

Early 18th century.

H. 2 ft. 4 in., W. 1 ft. 10 in.

W. 49-1910

1103. MIRROR in frame of pine decorated with gilt carving and gesso. Broken pediment with a conventional shield in the centre. Below is an irregular shaped ornament with leaf and flower decoration. The glass plate has a bevelled edge.

Period of Queen Anne (1702-1714).
H. 3 ft. 2 in., W. 1 ft. 8 in.

PLATE 46
W. 42-1910

BOXES

1104. WORK-BOX, wood, the top and sides covered with yellow silk decorated with designs in cut paperwork, painted and gilded, of geometrical and floral forms; on the top, in the middle, an oval panel filled with shells and a paper bird, surmounted by a bird in cut paper and flanked by the initials M W (for Mary Wright) and the date 1687. Lined in mauve silk, with partitions; inside the lid is a mirror.

Period of James II.

Dated 1687.

H. 5 $\frac{5}{8}$ in., W. 1 ft. 6 in., D. 1 ft. 2 $\frac{1}{2}$ in.

W. 36-1925

Given by the late Col. T. J. Seppings, through P. R. Wilson, Esq.

1105. BOX, veneered with walnut decorated with floral designs in marquetry of various woods. On the top an oval central panel with four panels in the angles. Oval panels on the front and sides. Lining of modern paper.

Period of Charles II (1660-1685).

PLATE 41

H. 4 $\frac{7}{8}$ in., W. 1 ft. 9 in., D. 1 ft. 4 $\frac{3}{8}$ in.

W. 51-1925

1106. BOX of oak, covered with marquetry of lignum-vitæ, walnut, and other wood. The top is decorated in the middle with two concentric circles and at each corner with a segment of a circle. In front is a pierced brass escutcheon.

Late 17th or early 18th century.

H. 4 $\frac{3}{4}$ in., L. 1 ft. 4 $\frac{7}{8}$ in., D. 1 ft. 1 $\frac{1}{4}$ in.

430-1907

1107. BOX of pine and oak, covered with marquetry of pearwood, lignum-vitæ, satinwood, walnut, olivewood, and rosewood. On the top of the lid is an oval panel enclosing a symmetrical arrangement of leafy scrollwork; the spaces outside are similarly treated. The front and sides of the box are decorated in the middle with portions of ovals containing leafy scrolls. One end of the interior has been divided, probably at a later date, into a variety of compartments.

Late 17th or early 18th century.

D. 1 ft. 4 $\frac{3}{4}$ in.

429-1907

CLOCKS

1108. CLOCK in long case, with marquetry of walnut, sycamore, rosewood and other woods; the dial-plate is inscribed 'Mansell Bennett at

Charing Cross'. The case is square-headed with spiral columns at the angles. The door is decorated with marquetry panels of birds and flowers; the front of the base is similarly ornamented, and the head has bands of floral ornament.

Late 17th century.

H. 6 ft. 11 in., W. 1 ft. 3½ in.

PLATE 47

331-1878

Mansell Bennett, Dial and 3 Crowns, Charing Cross, was working from about 1685 to 1689.
(See *Old Clocks and Watches and Their Makers*, by F. J. Britten.)

1109. CLOCK in long case, with marquetry of fine bands and interlacing scrollwork. The head has a domed hood with vase-shaped finials at the front corners, square face and columns at the front angles. The brass dial-plate is inscribed 'Henry Poisson, London', and is enriched in the spandrels with pierced mounts in the form of cupids supporting coronets.

Early 18th century.

H. 8 ft. 3½ in., W. 1 ft. 7 in.

PLATE 47

4618-1858

1110. CLOCK in long case (the face missing), decorated with marquetry of various woods. The case is square headed and has a panel of openwork carving in the frieze. All the front surface is covered with fine symmetrical designs in which are represented strapwork, scroll foliage, and monsters.

Early 18th century.

H. 6 ft. 9 in., W. 1 ft. 8 in.

225-1879

1111. CLOCK in long case of wood lacquered dark green and gilt. The brass dial-plate with arched top is inscribed 'Joseph Davis, London', and is enriched with mounts of masks, dolphins, and scrollwork. The case is decorated in raised lacquer on the hinged door and base with sprays of flowers, figures (one on horseback), and a building; in the middle of the door is a circular panel of glass. Borders of leafy and floral designs in outline. Lined with paper stamped with Chinese scenes on a gilt ground.

Late 17th or early 18th century. (The head restored.)

H. 6 ft. 11¼ in., W. 1 ft. 6¾ in., D. 9 in.

Given by *Lionel Harris, Esq.*

W. 29-1911

1112. CLOCK in long case of pine painted black, the mouldings partly gilt. The square hood, which slides forward, is surmounted by a cornice with ovolo moulding. It is flanked in front by three-quarter- and at the back by quarter-spiral columns. The front opens on pin-hinges. The engraved brass face has a single hand. The dial is engraved with the maker's

name, below which is the date; the cast-brass spandrels have cherubs supporting crowns and scrollwork. Below the hood is a moulding of convex quarter-round section. The hinged door of the waist has a circular glass opening in the lower half. The base has an ogee and oval moulding above and a plinth below.

By Henry Simcock, Daintree.

Period of Queen Anne.

Dated 1714.

H. 6 ft. 10 in., W. 1 ft. 9 in., D. 11 $\frac{1}{4}$ in.

Given by W. H. James, Esq.

W. 50-1912

III3. CLOCK in case of carved walnut, in the form of a cabinet in two parts with hinged doors. The hood has an arched top with fretwork frieze and is surmounted by four scrolls carved with acanthus meeting in the centre and supporting a gilt pineapple; at each angle of the top is a similar pineapple. The lower part forms a cabinet in two parts with hinged doors in front and a door on each side of the upper part. The case contains the works. The dial has a gilt symmetrical design of openwork scrolls in the arch and in the spandrels similar ornament with masks.

The works executed by Mayne Swete as a gift for his brother Adrian Swete, of Trayne, Modbury, S. Devon, who was High Sheriff of Devon in 1705. The case made by a cabinet-maker of Plymouth.

Early 18th century.

PLATE 48

H. 9 ft. 8 in., W. 3 ft. 5 $\frac{1}{2}$ in., D. 2 ft. 2 $\frac{1}{2}$ in.

W. 64-1925

Inside is a bell to strike the hours and twenty-seven other bells tuned in semitones to play three octaves by means of the ivory and ebony notes on the keyboard. In addition, at the half-hours the clock chimes the preceding hour and every three hours plays on a barrel 'Hark! the cock crows' or 'The Beau's Delight' and a Rigadoon; on Sundays a brass barrel can be substituted on which it plays a psalm.

FRAMES

III4. FRAME of stained wood, carved in high relief, with festoons of flowers, ivy, and vine, with shells and cords. The rectangular opening in the centre contains a mirror.

Attributed to Grinling Gibbons (1648-1720).

Late 17th or early 18th century.

H. 6 ft. 4 in., W. 4 ft. 9 in.

PLATE 49

Bequeathed by the Rev. Chauncey Hare Townshend.

1833-1869

This frame was probably intended originally to contain a painting.

1115. FRAME of pine, carved with S-shaped scrolls; above and below are masks and at each side male and female figures in profile; painted black, the inner border gilt; fitted with a modern mirror.

Period of Charles II (1660-1685).

H. 2 ft. 2 in., W. 1 ft. 11 in.

W. 33-1919

1116. FRAME of gilt pine carved with leaves and pods.

Late 17th century.

H. 2 ft. 9½ in., W. 2 ft. 5 in.

W. 34-1919

1117. FRAME, for a picture, of oak carved and gilt, the outer border of leaves and berries, the inner composed of a twisted band and leafwork.

Late 17th century.

H. 2 ft. 4 in., W. 2 ft.

Given by Arthur Myers Smith, Esq.

W. 5-1925

MISCELLANEOUS

1118. WOODCARVING, painted; arms of the Corporation of Trinity House.

Late 17th century.

H. 4 ft. 6 in., W. 3 ft. 1½ in.

262-1879

Trinity House was founded in 1529 by Sir Thomas Spert, Comptroller of the Navy to Henry VIII and commander of the vessel 'Harry Grace de Dieu' (shown in the picture of Henry VIII's embarkation at Dover, now at Hampton Court Palace).

1119. WOODCARVING, limewood, painted and gilt; the arms of Trevor. (In a carved and painted wood frame of later date.)

Late 17th or early 18th century.

H. 1 ft. 5 in., W. 1 ft. 3¾ in., D. 3 in.

321-1907

1120. WOODCARVING, pearwood; the arms of Criche impaling another. On a modern oak board.

Late 17th or early 18th century.

H. 11 in., W. 9½ in.

153-1907

1121. WOODCARVING, painted; the arms of Oxenden, of Dene, Kent, Baronets (*argent, a chevron gules, between three oxen sable*). The shield has a scroll border with mantling, and above a helmet surmounted by the crest: *out of a ducal coronet gules, a lion's head affrontée or*, probably for Sir Henry Oxenden, first Baronet (created 1678).

Late 17th century.

H. 1 ft. 7 in., W. 1 ft. 2 in.

Given by Lady Capel-Cure, in memory of her brother, Basil Heneage Dixwell Oxenden.

W. 20-1925

1122. WOODCARVING, pinewood; arms of the Goldsmiths' Company of London.

About 1700.

H. 5 ft. 6 in., W. 4 ft. 4 in.

Given by Col. H. H. Mulliner.

W. 2-1913

1123. WOODCARVING, gilt; the Royal Arms as borne by Queen Anne.

About 1710.

H. 4 ft., W. 5 ft.

PLATE 50

344-1880

1124. ROYAL ARMS OF ENGLAND as borne by Queen Anne in rolled paperwork coloured and gilt. The arms, surrounded by the Garter, are on coloured silk and have a mantling of formal leafwork. The motto, *Semper Eadem*, is decorated with a rose and thistle. The whole is bordered with two rows of semicircles with spiral ornaments divided by rosettes. The background is of red silk. The black and gold frame of carved wood.

Early 18th century.

H. 1 ft. 11¼ in., W. 1 ft. 7¾ in., D. 5 in.

Given by W. A. Propert, Esq.

W. 44-1912

1125. PANEL of oak, painted with the Royal Stuart Arms of England, surrounded by the Garter, with crest, helmet, ermined mantling and supporters; above are the crowned letters C(arolus) R(ex) II.

Period of Charles II.

Dated 1660.

H. 3 ft. 11¾ in., W. 3 ft. 1½ in.

533-1901

1126. PANEL of oak, painted with the 'Lord's Prayer' in black letters on a gilt ground.

Late 17th century.

H. 3 ft. 6½ in., W. 2 ft. 4¾ in.

532-1901

1127. PAIR OF CANDLESTICKS of turned walnut, with silver mounts. The cup-shaped bowl is enclosed in a silver case, the baluster stem encircled by three plain bands and the circular foot by a band with a scalloped edge.

Early 18th century.

H. 7½ in., Diam. of foot, 5 in.

66, 66a-1905

1128. PAIR OF STANDS for wigs, the octagonal bases veneered on pine with 'oyster' pattern in olivewood and geometrical lines of holly, the uprights of poplar wood with dome-shaped tops.

Early 18th century.

H. $10\frac{1}{2}$ in., W. 2 ft., D. $5\frac{1}{2}$ in.

Given by A. H. Fass, Esq.

W. 163, 163a-1921

1129. TREASURE CHEST of oak, veneered with lignum-vitæ, arranged to form a pattern. It has a spring lock with a brass hasp and plate cut with scrolls; and hinge-bands, angle-pieces and strengthening bands of brass also ornamented with scrolls. There is a brass drop-handle at either end and a drawer inside. Each end is pierced vertically with a hole for a screw, by which the chest can be secured against removal.

Late 17th century.

H. $8\frac{1}{2}$ in., L. 1 ft. $2\frac{1}{4}$ in., W. $9\frac{3}{8}$ in.

793-1896

1130. WASSAIL-BOWL of turned lignum-vitæ with 'engine'-turned ornament. Consists of a deep bowl with cover, supported on a circular foot with baluster stem; the handle of the cover is hollow and forms a cup with screw top, into which a turned knob is screwed. The surface is partly ornamented with reticulated ornament in broad and narrow bands.

Late 17th century.

H. 1 ft. $5\frac{7}{8}$ in., Diam. $9\frac{1}{2}$ in.

215-1906

For an illustration of wassail-bowl, with table and candlestands, see *Specimens of Ancient Furniture*, by Shaw and Meyrick. 1836. Pl. XXII.

1131. BACKGAMMON BOARD, with 'oyster-shell' and other marquetry in lignum-vitæ and various woods; composed of two hinged parts of similar design. On the outside of each part is a lozenge-shaped compartment enclosing an oval panel containing a monogram formed of the letters G. S. K. V. surmounted by a coronet, with 'forget-me-nots' below. The inside is inlaid to form a board for backgammon. There are 32 draughtsmen of light and dark wood, each carved with a rosette.

Late 17th or early 18th century.

PLATE 51

530-1897

L. 1 ft. $8\frac{3}{8}$ in., W. 1 ft. $5\frac{3}{4}$ in., D. (when closed) 6 in.; Diam. of draughtsmen about $2\frac{3}{8}$ in.

For many years a tradition was attached to this backgammon board to the effect that the monogram contains the initials of the Comte de Gramont and Mary Kirk, Maid of Honour to the

Queen of Charles II. This attribution is evidently incorrect, the mistake being mainly due to a statement made by Horace Walpole that Miss Warmestry, to whom frequent references were made in the *Mémoires du Comte de Gramont*, was a pseudonym for Mary Kirk. It appears, however, that Miss Warmestry was one of the original six maids of honour appointed on the Queen's marriage in 1662, whereas Mary Kirk was maid of honour to the Duchess of York in 1674, after Gramont had left England. (See G. S. Steinman in *Notes and Queries*, Nov. 12, 1853.)

1132. DOLLS' HOUSE, formed of the oak framework of a room (H. 1 ft. 2½ in., L. 4 ft. 5½ in., D. 2 ft. 4½ in.) with furniture of the period of Queen Anne, and dolls dressed in the costume of the time (average H. about 1 ft. 6 in.). The principal pieces of furniture consist of a gate-legged table of oak (H. 7 in., diam. 9¾ in.), a small tripod table of mahogany (H. 7¼ in., diam. 6½ in.), a chest-of-drawers of straw-work (H. 9½ in., W. 1 ft., D. 7½ in.), a dressing-glass of black and gold lacquer (H. 1 ft. 2½ in., W. 7⅝ in.), a corner-cupboard (H. 1 ft. 3 in., W. 9 in.) and a chair with central splat and cabriole legs (H. 10½ in., W. 5½ in.). On a table are placed a number of silver vessels, one of which, a sugar-basin, bears the London Hall-mark for 1713-14. Among other examples of domestic furniture of the period are found models of a tea-service made in imitation of Chinese porcelain, salt glaze vessels, decanters and drinking-glasses, pewter candlesticks and plates, knives and forks and many other types.

Period of Queen Anne (1702-1714).

PLATE 52
W. 42-1922

1133. MEDALLION of pinewood carved with a helmeted female head in profile within a laurel border.

Early 18th century.

Diam. 1 ft. 4⅛ in., D. 3 in.

Given by *W. A. Propert, Esq.*

W. 45-1912

ARCHITECTURAL DETAILS

1134. PANELLING of oak, with applied carvings in cedar. Removed from a room at No. 3 Clifford's Inn, London. The four walls are covered with panelling, consisting of plain raised panels with bolection mouldings, divided by a chair-rail, and crowned by a leafwork cornice. The arrangement of the walls is as follows: (*a*) *End Wall*, with fireplace. The overmantel consists of a plain panel framed above and at the sides by festoons of flowers, fruit and leaves suspended from a shield of arms with helmet and mantling, all carved in high relief; the marble fireplace is surrounded by two borders, the inner one (of ogee section) carved with

acanthus leaves and the other with interlacing floral scrollwork, amid which are two cherubs. (b) *Side Wall* with two doorways, one surmounted by a broken pediment terminating in volutes, and bordered by a framework of acanthus leafage enclosing a cherub's head; the other with a lunette-shaped pediment enclosing a lion's mask, and a framework of bead-and-reel and leaf ornament. (c) *Side Wall*. Similarly arranged to (b). (d) *End Wall*, with two recessed windows below which are two cupboards, each fitted with two hinged doors.

The chamber in which the panelling was erected was rebuilt by John Penhallow in 1686 and occupied by him from 1688 until his death in 1716. Over the fireplace is a shield of arms, Penhallow quartering Penwarin.

About 1686-8.

H. 9 ft. 10 in., W. 14 ft. 10 in., L. 18 ft. 6 in.

PLATE 53
1029-1903

This room is fully described and illustrated in an official Monograph. (Price 1s. 6d.)

1135. CORNER-CUPBOARD of carved pinewood, originally covered with paint. The cupboard has an arched top carved with the arms of Hicks and festoons of flowers. Below are three shallow shelves, each supported in front on two brackets carved in openwork with scrolls and floral ornament.

The bottom of the cupboard rests on an arch carved in openwork with an elaborate design of interlaced floral ornament.

Removed from a house in Bristol.

About 1700.

H. 9 ft. 8 $\frac{3}{4}$ in., W. 3 ft. 8 $\frac{3}{4}$ in., D. 1 ft. 8 in.

PLATE 54
W. 19-1911

In the *Architectural Review*, Sept. 1921, is a view of this alcove before removal, the house being described as Stoney Hill, Bristol.

1136. CORNER-CUPBOARD of carved oak. Consists of two semi-circular cupboards, each closed by two panelled doors; the doors of the upper cupboard are round arched, and framed above by a semicircular moulding carved with scallops enclosing leaves, and broken in the middle by a panel of oak-leaves. The cupboards are flanked by two fluted pilasters supporting a cornice, with frieze carved with oak-leaves and acorns. The upper cupboard contains two shaped shelves, and the lower one shelf.

About 1700.

H. 7 ft. 9 in., W. 4 ft. 6 in.

W. 56-1913

1137. CHIMNEY-PIECE of carved pinewood. The overmantel is composed of a central rectangular panel for a painting, surmounted by a

broken pediment carved with bands of egg-and-tongue and leaf ornament; various mouldings enrich the frame of the central panel. The frieze below the shelf bears in the centre a woman's head flanked by acanthus foliage, and the deep egg-and-tongue moulding surrounding the fireplace has side ornaments of scrolls and oak-stems.

Removed from a house in Carey Street, Lincoln's Inn Fields, London.

First half of 18th century.

H. 10 ft. 3 in., W. 5 ft. 8 in.

Given by H.M. Office of Works.

328-1867

1138. FRIEZE OF A CHIMNEY-PIECE of pinewood, consisting of a concave moulding carved with acanthus foliage.

Removed from No. 46 Chancery Lane, London.

Early 18th century.

H. 5 in., L. 4 ft. 9½ in.

Given by Sir Hickman Bacon, Bart.

W. 256-1923

1139. OVERMANTEL, consisting of an oil-painting of three ships at sea with a mirror below formed of three plates of Vauxhall glass, the whole framed by a gilt moulding with shell devices in the upper angles. The painting signed 'P. Monamy pinx'.

Late 17th or early 18th century.

H. 3 ft. 11½ in., L. 5 ft. 8 in.

W. 44-1913

Peter Monamy (1670-1749) was a native of Jersey, but worked in England. There is a painting of a naval battle by him at Hampton Court.

1140. STAIRCASE (portion of) of carved pinewood (originally painted). Composed of one flight of eight stairs, with two newel posts of fluted column shape with capital, and balusters formed of spiral shafts resting on vase-shaped bases. The stair-ends are carved with scrolls ending in volutes enriched with leaves and flowers. Against the wall, panelling corresponding with the balustrade is placed.

From Castelnau House, Mortlake, built about 1680 and destroyed in 1907.

Late 17th century.

H. 9 ft. 2 in., W. 4 ft. 6 in., L. 7 ft. 8 in.

PLATE 55

Given by W. G. Julian, Esq.

208-1908

1141. STAIRCASE (portion of) of carved pinewood (originally painted), composed of the lower portion of a flight of stairs with return. The balustrade consists of a moulded hand-rail terminating in a volute and supported

on turned balusters, with column-shaped newel posts; the stair-ends are carved with S-shaped scrolls and foliage. Against the wall is dado panelling broken at intervals by pilasters.

Removed from No. 46 Chancery Lane, London.

First half of 18th century.

H. 9 ft. 10 in., W. 5 ft.

Given by Sir Hickman B. Bacon, Bart.

PLATE 56

W. 257-1923

1142. BALUSTRADE of limewood, carved in openwork with scrolls, terminating in volutes and enriched with leaf and floral ornament; there is an oak rail at the top deeply grooved and also terminating in a volute. It was formerly bronzed.

Late 17th century.

H. 1 ft. 10 $\frac{7}{8}$ in., L. 8 ft. 2 $\frac{3}{8}$ in.

Given by J. Binns, Esq.

363-1896

1143. BALUSTRADING from a staircase of carved pinewood, composed of a square newel post, moulded hand-rail and spiral balusters supported on three treads with ends roughly carved with scrolls.

Early 18th century.

H. (of newel post) 4 ft. 8 $\frac{1}{2}$ in., L. 2 ft. 11 $\frac{1}{2}$ in.

W. 38-1921

1144. BALUSTRADE OF STAIRCASE (two portions of), consisting of sloping and rectangular rail, of oak and pinewood, carved in openwork with scrolling branches, partly interlacing and bearing acanthus leafage and blossoms.

Late 17th century.

662: H. 2 ft. 1 $\frac{1}{4}$ in., W. 4 ft. 3 $\frac{3}{8}$ in.

663: H. 2 ft. 1 in., W. 2 ft. 6 $\frac{7}{8}$ in.

662; 663-1906

1145. BALUSTERS (33) from staircases of oak and pinewood, with shafts in the form of spiral, fluted, or baluster columns.

Late 17th and 18th centuries.

Nos. 496 to 498-1898. (*Given by Herbert Hutchinson, Esq.*)

No. W. 345-1921. (*Given by H.M. Office of Works.*)

No. W. 155-1921. (*Given by R. P. Bedford, Esq.*)

Nos. 561 to 586-1906

1146. DOORWAY of carved pinewood. Composed of a round arched pediment with carved mouldings and brackets supported at each side on

fluted pilasters with Corinthian capitals. Within the arch is a realistic carving in high relief of a vase and festoons of fruit and flowers in the manner of Grinling Gibbons. The opening for the door is surrounded by a finely carved moulding of interlaced leafage. The door is divided into panels with raised centres and is fitted with an iron knocker formed of a lion's mask holding a ring; above is a pierced iron fanlight originally filled in with glass. Before removal the doorway was covered with paint.

Removed from No. 18 Carey Street, Lincoln's Inn Fields, London.

About 1700.

H. 13 ft. 6 in., W. 8 ft. 9½ in.

FRONTISPIECE

Given by H.M. Office of Works.

846-1868

1147. DOOR of pinewood, with two moulded panels.

Removed from Adelina Grove, Mile End Gate.

Late 17th century.

H. 6 ft. 7 in., W. 2 ft. 11 in.

Given by Sir Bignell Elliott.

W. 76-1918

1148. DOORWAY and PORCH of carved pinewood. Composed of a projecting round arched hood with carved mouldings and brackets and a shield in the centre, supported in front on two fluted columns with Corinthian capitals and similar pilasters against the wall. The opening for the door is surmounted by a lunette containing an open iron fanlight.

Removed from a house in Great Ormond Street, London.

Early 18th century. (The fanlight of later date.)

H. 16 ft., W. 9 ft. 10 in.

358-1882

1149. DOORWAY of carved pinewood. Broken pediment with carved brackets and mouldings supported on each side of a Corinthian column. Opening formed of a round arch with pilasters carved with bunches of flowers and fruit tied together by a ribbon. Spandrels of the arch carved in the style of Grinling Gibbons with cherubs' heads, baskets of fruit and festoons of fish and shells. Carving of similar character within the pediment.

Removed from No. 31 Mark Lane, London, E.C.

Early 18th century.

H. 19 ft. 3 in., W. 15 ft. 9½ in.

Given by Percy Standish, Esq.

1122-1884

1150. DOORWAY (similar to No. 1122-1884, except that the columns are flat and that the upper part has been restored in the second half of the 18th century).

Removed from No. 34 Mark Lane, London, E.C.

H. 19 ft. $5\frac{1}{2}$ in., W. 14 ft. $9\frac{1}{2}$ in.

Given by Percy Standish, Esq.

1123-1884

1151. FRAMEWORK OF A DOOR, pinewood, composed of moulded jambs and architrave, convex frieze carved with wreath ornament and moulded cornice carved with leaf and egg-and-tongue bands.

From Queenhithe, Upper Thames Street, London.

Early 18th century.

H. 8 ft., W. 5 ft.

Given by Frederick Ernest Williams, Esq.

W. 348-1921

1152. HEAD OF A DOORWAY of carved pinewood. Rectangular, with moulded cornice carved with S-shaped bands and flowers. Convex frieze pierced with interlacing bands and leaves. Arches below with elaborately carved floral ornament and a mask, ending in drops of acanthus leafage.

Removed from a house in Queen Anne's Gate, Westminster, London.

Early 18th century.

H. 3 ft. 7 in., W. 7 ft. $1\frac{1}{2}$ in., D. 3 ft. $5\frac{1}{2}$ in.

Given by C. Forster, Esq., M.P.

489-1872

Companion doorways are still in position in Queen Anne's Gate and have carved pilasters at the sides. The doors are panelled, each being surmounted by a plain glass panel.

1153. HEAD OF A DOORWAY of carved pinewood formed of a round arched pediment containing a shell supported on scroll brackets carved with acanthus; the frieze between the brackets contains two panels carved with foliage and drapery.

Removed from No. 17 Delahay Street, Westminster.

Early 18th century.

H. 4 ft. 10 in., W. 8 ft., D. 3 ft. $5\frac{1}{4}$ in.

Given by H.M. Office of Works.

A. 27-1910

1154. ARCHITRAVE OF A DOOR of carved oak; composed of two mouldings separated by a groove, the inner moulding carved with flowering sprays with acanthus leafage at the upper angles and the outer moulding with ribbons and buds.

Early 18th century.

H. 9 ft. $7\frac{1}{2}$ in., W. 5 ft. $3\frac{1}{2}$ in.

Given.

171-1874

1155. BRACKETS (pair of) of carved pinewood, each carved with a lion's mask at the bottom supporting a bold scroll enriched with acanthus leafage.

Removed from No. 51 Lower Richmond Road, Mortlake.

About 1700.

69: H. 2 ft. 7 in. by 2 ft. $5\frac{1}{2}$ in. by 7 in. (projecting tenon 1 ft. $0\frac{1}{2}$ in.).

70: H. 2 ft. $6\frac{1}{2}$ in. by 2 ft. 6 in. by 7 in. (projecting tenon 1 ft. $0\frac{1}{2}$ in.).

Given by *W. W. Watts, Esq., F.S.A.*

W. 69, W. 70—1914

1156. BRACKET, pine wood, carved in openwork with leafy scrolls, flowers and fruit, within a plain triangular framework.

Early 18th century.

L. (of side) 4 ft. $7\frac{3}{4}$ in., 3 ft. 7 in., and 3 ft.

703—1892

1157. BRACKET of carved oak, formed of scrolls enriched with acanthus foliage and flowers.

From the stalls in the Chapel of Eton College.

Late 17th century.

2 ft. 8 in. by 2 ft.

71—1864

1158. BRACKET of carved oak, formed of scrolls enriched with acanthus foliage and flowers.

From the stalls in the Chapel of Eton College.

Late 17th century.

2 ft. 8 in. by 2 ft.

72—1864

1159. COLUMN of carved oak, consisting of fluted shaft with Corinthian capital and moulded base.

From the Chapel of Eton College.

Late 17th century.

H. 11 ft. 9 in., W. of base, 1 ft. 9 in.

67—1864

In one of the carved capitals was found an inscription: 'This column was repaired by ye joyners W. Hicks & Tom Smith. 1680.'

1160. COLUMN of carved oak, consisting of fluted shaft with Corinthian capital and moulded base.

From the Chapel of Eton College.

Late 17th century.

H. 11 ft. 9 in., W. of base, 1 ft. 9 in.

68—1864

1161. PILASTER of carved oak, consisting of fluted shaft, Corinthian capital and moulded base.

From the Chapel of Eton College.

Late 17th century.

H. 11 ft. 9 in., W. 1 ft. 9 in.

69-1864

1162. PILASTER of carved oak, consisting of fluted shaft, Corinthian capital and moulded base.

From the Chapel of Eton College.

Late 17th century.

H. 11 ft. 9 in., W. 1 ft. 9 in.

70-1864

1163. CAPITAL OF A PILASTER (of the Corinthian order) of carved and gilt elm.

About 1700.

H. 11½ in., W. 1 ft. 2½ in., D. 5¾ in.

Given by N. Lancelot Aveling, Esq.

W. 43-1910

1164. CORNICE (portion of) of carved oak, consisting of a projecting moulding supported on modillions, a plain frieze and a receding moulding below: with portion of constructive framework.

Removed from the exterior of Chelsea Hospital, erected between 1682 and 1690; architect, Sir Christopher Wren.

Late 17th century.

H. 3 ft. 2 in., W. 2 ft.

Given by H.M. Office of Works.

W. 40-1915

1165. CORNICE (portion of), pinewood, composed of a concave frieze bearing the cyphers (W. and M. crowned) of William and Mary with acanthus foliage.

Period of William and Mary.

Late 17th century.

H. 11¾ in., L. 5 ft. 2 in.

Given by Col. H. H. Mulliner.

W. 6-1913

1166. PANEL of pinewood, carved with festoons of fruit and flowers with ribbons.

Late 17th or early 18th century.

H. 2 ft. 3 in., W. 2 ft. 10 in.

Given by Col. H. H. Mulliner.

W. 8-1913

1167. LUNETTE, pine wood, carved in openwork with leafy scrolls, fruit and flowers; in the centre is a pierced oval with laurel wreath frame.

Early 18th century.

H. 1 ft. 3 $\frac{1}{4}$ in., L. 3 ft. 4 in.

704-1892

1168. PANELS (pair of), concave, of planewood, each carved with a cherub's head in the centre between elaborate scrolls of acanthus with floral devices.

From the Church of St. Sepulchre, Holborn.

Late 17th century.

H. 1 ft. 9 in., L. 6 ft. 2 in.

236, 236a-1889

1169. CARVINGS (two) of planewood, each in the form of a heavy pendant of flowers, acorns and fir-cones, tied together by a ribbon.

From the destroyed church of St. Mary Somerset (Somershithe), Thames Street, built by Sir Christopher Wren in 1695.

Late 17th century.

Each, 5 ft. 7 in. by 1 ft. 3 in.

235, 235a-1889

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W.88	" - - - - -	1088		W.41 "	- - - - -	1066	
W.89	" - - - - -	1008		W.47 }	" - - - - -	1028	
				W.47a }	" - - - - -		
W. 7—1911	- - - - -	1073		W.48 }	" - - - - -	1054	
W.14	" - - - - -	1082		W.48a }	" - - - - -		
W.16	" - - - - -	1009		W.67	" - - - - -	1001	
W.17	" - - - - -	1010					
W.19	" - - - - -	1135		W.13—1917	- - - - -	1057	
W.29	" - - - - -	1111		W.39 "	- - - - -	1016	
W.42	" - - - - -	1100					
W.43	" - - - - -	1064		W.25—1918	- - - - -	1078	
W.65	" - - - - -	1023		W.26 "	- - - - -	1099	
W.71	" - - - - -	1024		W.27 "	- - - - -	1061	
W.79	" - - - - -	1011		W.28 "	- - - - -	1071	
				W.29 "	- - - - -	1059	
W.26, W.27—1912	- - - - -	1041		W.30 "	- - - - -	1060	
W.29	" - - - - -	1080		W.31 "	- - - - -	1017	
W.32	" - - - - -	1090		W.32 "	- - - - -	1012	
W.41	" - - - - -	1042		W.34 "	- - - - -	1013	
W.44	" - - - - -	1124		W.76 "	- - - - -	1147	

NUMERICAL INDEX—*continued*

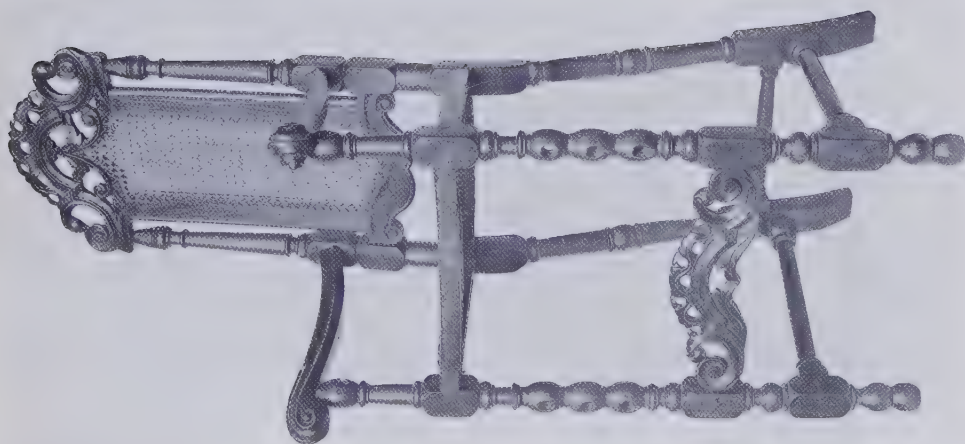
REGISTERED NO.		CATALOGUE NO.	REGISTERED NO.		CATALOGUE NO.
W.24—1919-	-	-	-	-	1096
W.31 " -	-	-	-	-	1093
W.33 " -	-	-	-	-	1115
W.34 " -	-	-	-	-	1116
W.132 " -	-	-	-	-	1081
W.145 " -	-	-	-	-	1014
W.16—1920-	-	-	-	-	1101
W.19 " -	-	-	-	-	1070
W.37 " -	-	-	-	-	1045
W.37a } " -	-	-	-	-	
W.38—1921-	-	-	-	-	1143
W.163 " -	-	-	-	-	1128
W.163a } " -	-	-	-	-	
W.348 " -	-	-	-	-	1151
W. 1—1922-	-	-	-	-	1065
W.23 " -	-	-	-	-	1083
W.25 " -	-	-	-	-	1046
W.26 " -	-	-	-	-	1049
W.27 " -	-	-	-	-	1018
W.28—1922-	-	-	-	-	1053
W.42 " -	-	-	-	-	1132
W.176—1923	-	-	-	-	1047
W.256 " -	-	-	-	-	1138
W.257 " -	-	-	-	-	1141
W.42—1924-	-	-	-	-	1048
W.66 " -	-	-	-	-	1094
W.111 " -	-	-	-	-	1029
W. 1—1925-	-	-	-	-	1095
W. 5 " -	-	-	-	-	1117
W.20 " -	-	-	-	-	1121
W.31 " -	-	-	-	-	1019
W.36 " -	-	-	-	-	1104
W.38 " -	-	-	-	-	1030
W.43 " -	-	-	-	-	1058
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W.61 " -	-	-	-	-	1002
W.64 " -	-	-	-	-	1113



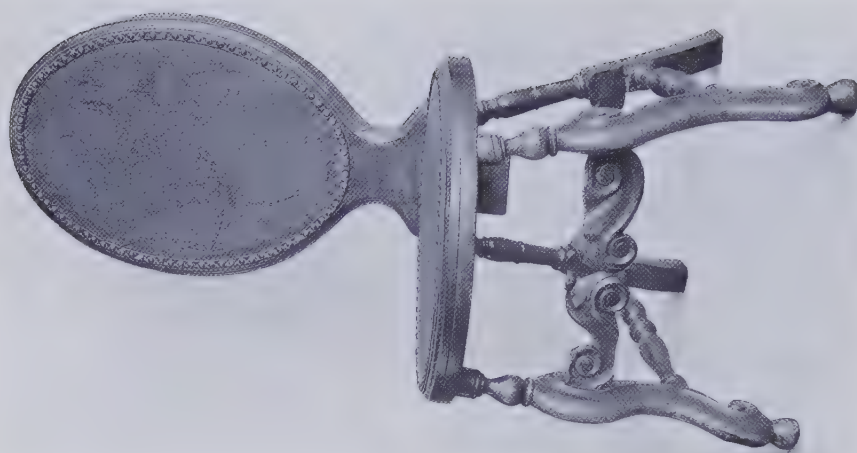
1001. BEDSTEAD, with hangings and upholstery of crimson Italian brocade. Late 17th century.



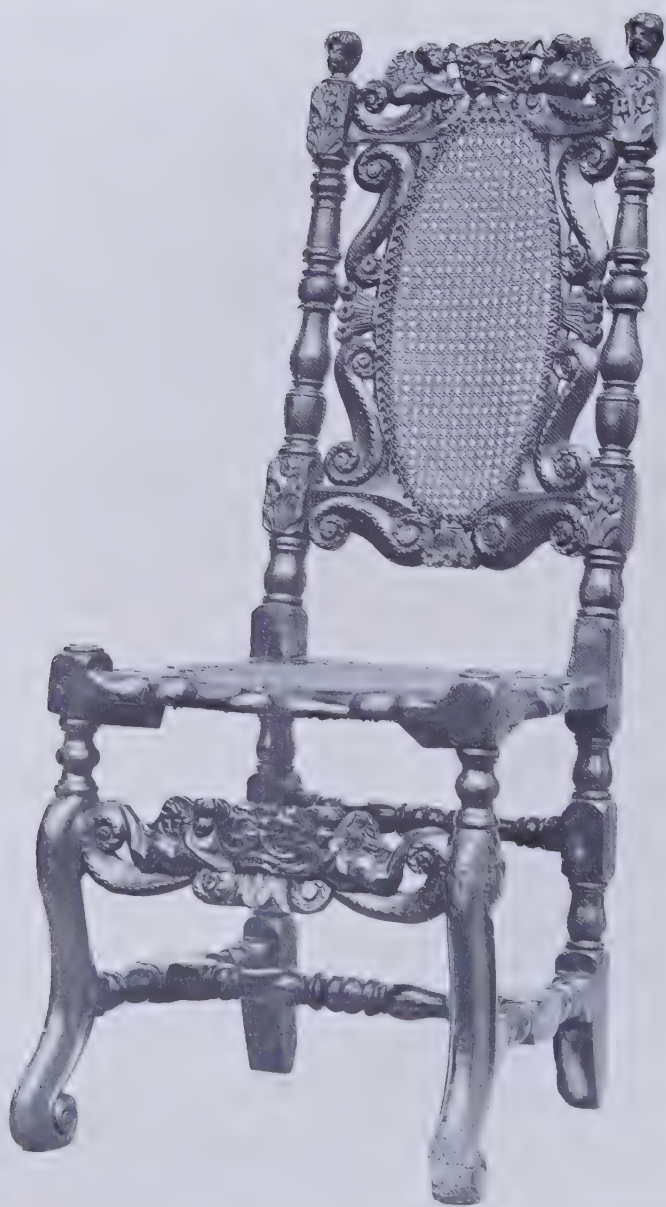
1002. CHAIR of carved walnut.
Period of Charles II (1660-1685).



1008. CHILD'S ARM-CHAIR of carved walnut.
Period of Charles II (1660-1685).



1013. WALNUT CHAIR, covered with leather.
Period of Charles II (1660-1685).



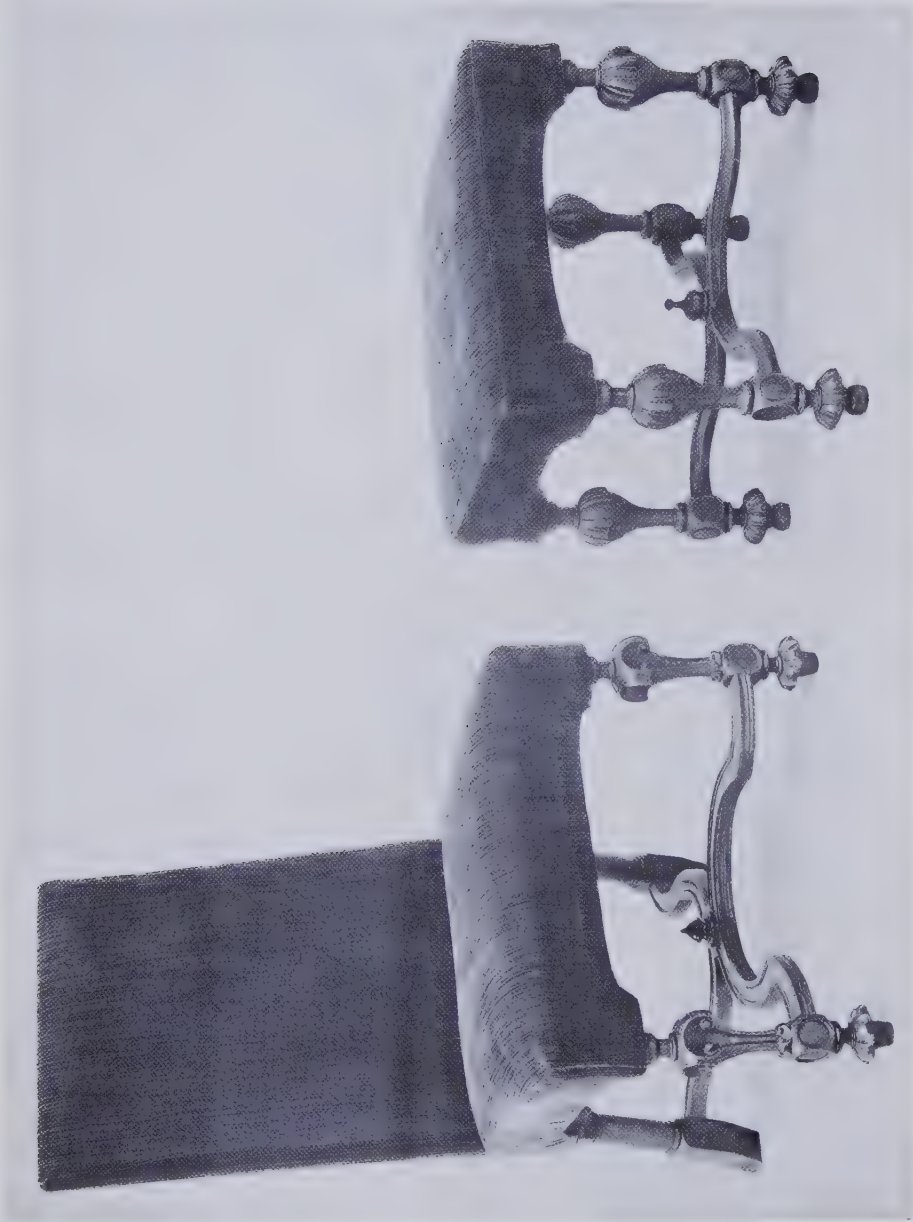
IOII. CHAIR of carved beech and walnut.
Period of Charles II (1660-1685).



1012. WALNUT ARM-CHAIR, carved and gilt.
Late 17th century.



1014. ARM-CHAIR of carved walnut, said to have belonged to Nell Gwyn.
Period of Charles II (1660-1685).



1018, 1053. UPHOLSTERED CHAIR and STOOL of carved walnut. Late 17th century.
[For settee of the same suite see Plate 18]



1019. CHAIR of carved walnut. About 1690.



1021. CHAIR of carved walnut. About 1700.



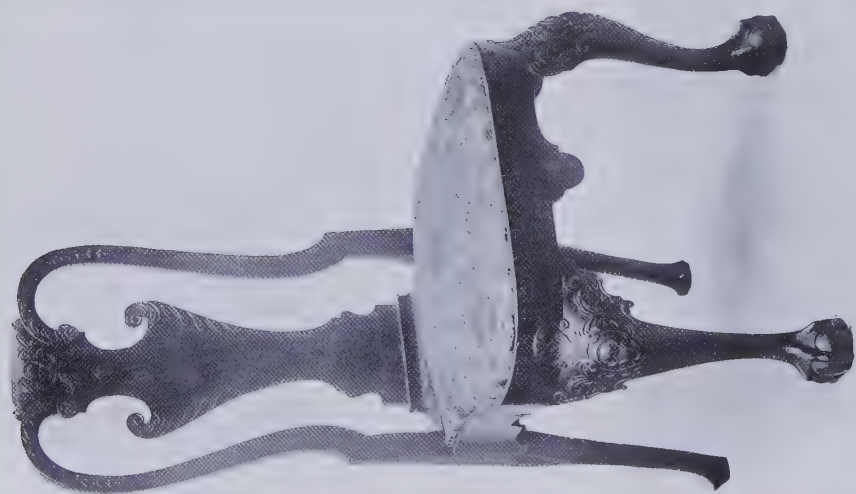
1022. CHAIR of carved walnut, in the style of Daniel Marot. Period of William III (1689-1702).



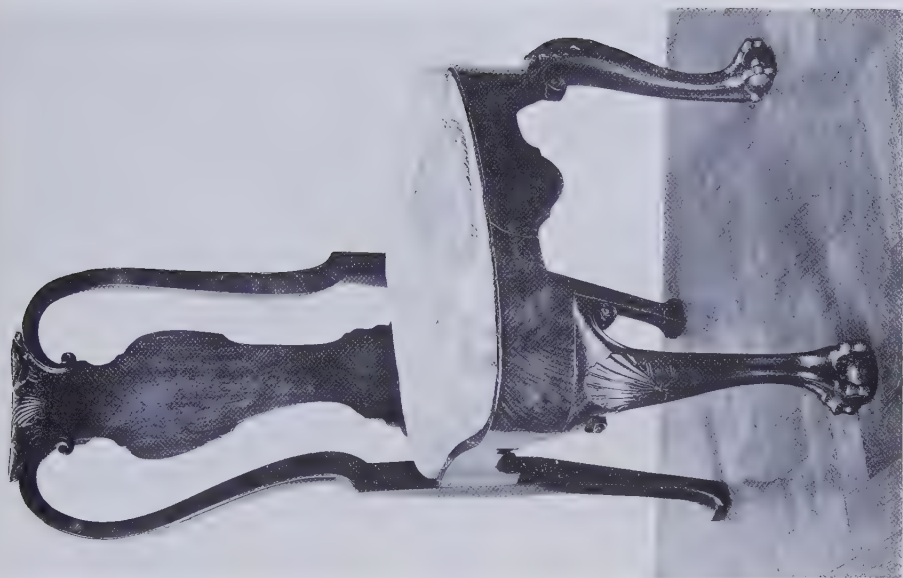
1027. CHAIR of beech, painted black, the seat covered with embroidery. Late 17th century.



1028. WALNUT CHAIR, covered with embroidery.
Early 18th century.



1034. WALNUT CHAIR.
Early 18th century.



1041. WALNUT CHAIR, one of a pair, with
tapestry seats.
Early 18th century.



1039. WALNUT ARM-CHAIR, with seat covered in embroidery.
Early 18th century.



1044. CHAIR of walnut, covered with *petit-point* embroidery.
Early 18th century.



1045. CHAIR, one of a pair, veneered with walnut.
Early 18th century.



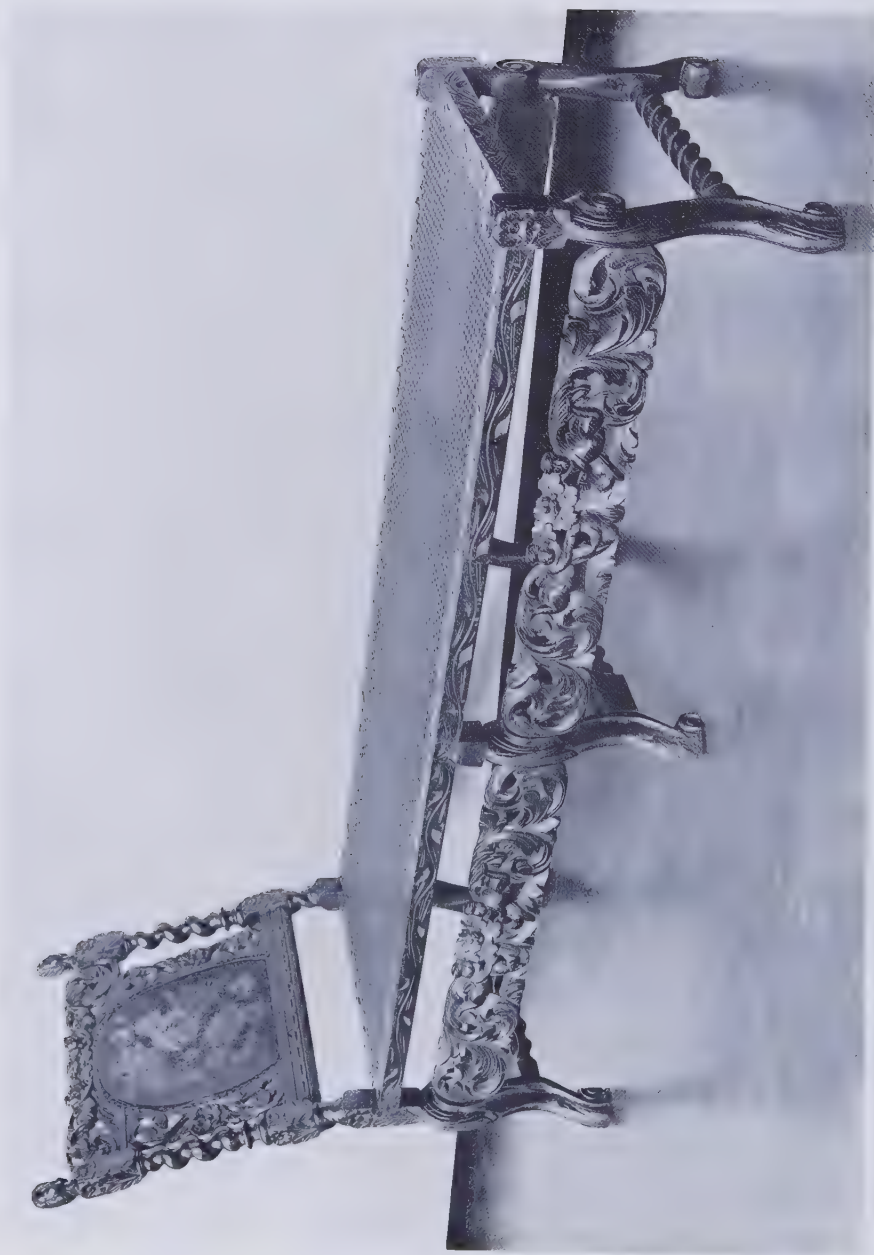
1046. WINGED ARM-CHAIR, covered with embroidery in coloured wools. About 1700.



1049. SETTEE, upholstered in velvet. Late 17th century.
[For chair and stool of the same suite see Plate 7.]



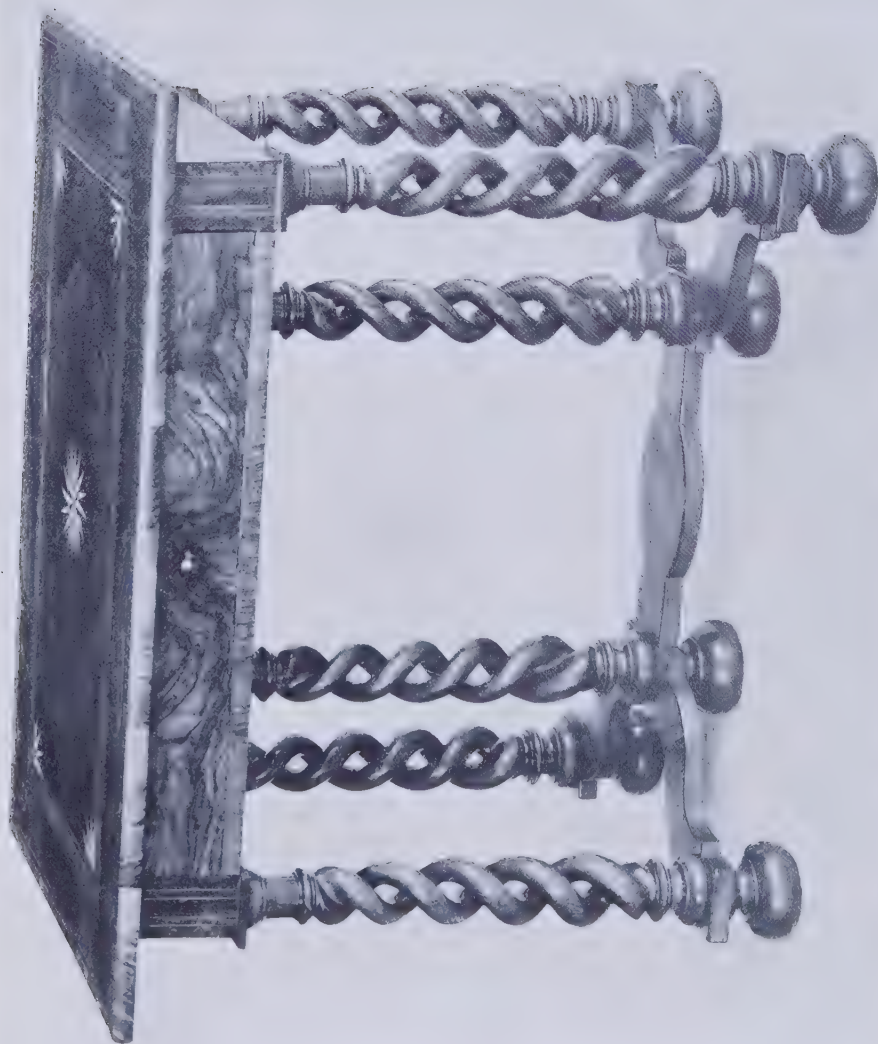
1055. Stool of walnut with woolwork cover. Early 18th century.



1057. DAY-BED of carved walnut. Late 17th century.



1058. DAY-BED of carved walnut. About 1685.



1062. TABLE of walnut, fitted with backgammon board.
Late 17th century.



1063. TABLE of walnut, with marquetry decoration.
Period of Charles II (1660-1685).

[See also *Plate 24*]



1063. TOP OF WALNUT TABLE, with floral marquetry. Period of Charles II (1660-1685).
[See also *Plate 23*]



1064. TABLE with folding top, veneered with walnut.
Period of William III (1689-1702).



1065. TABLE of oak, with folding top.
Late 17th century.



1071. CHEST-OF-DRAWERS on stand, veneered with walnut.
Period of Charles II (1660-1685).



1072. CHEST-OF-DRAWERS of walnut on stand, with marquetry of various woods. Late 17th century.



1073. CHEST-OF-DRAWERS veneered with walnut and floral marquetry.
Late 17th century.



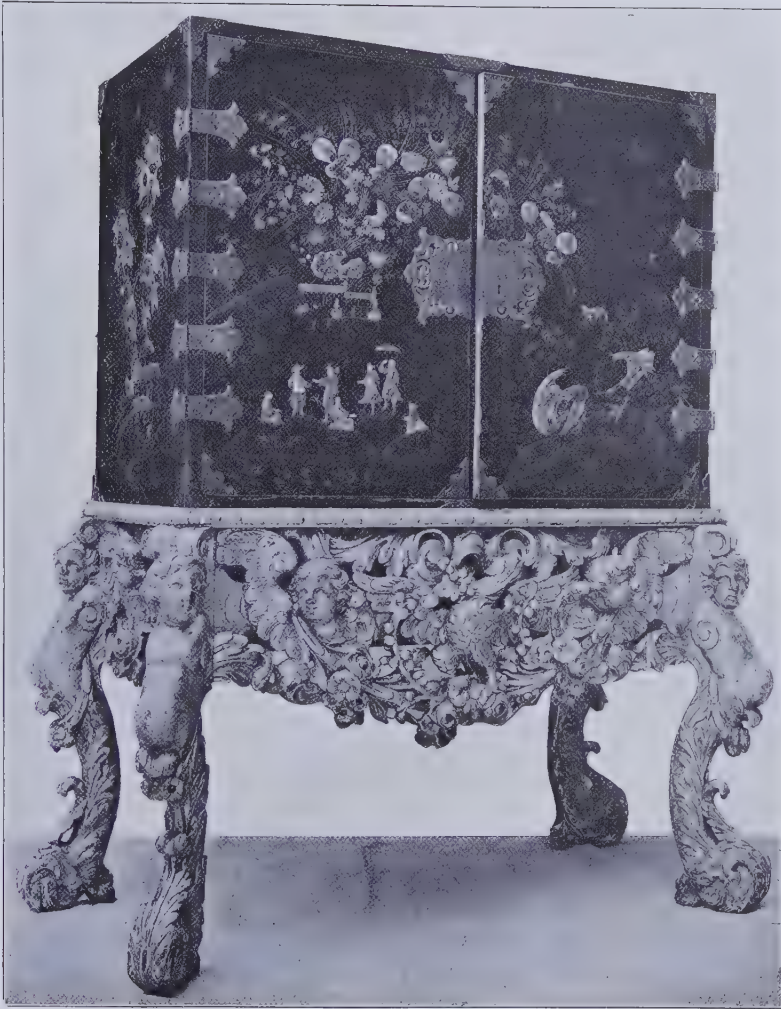
1074. CHEST-OF-DRAWERS of oak and cedar wood.
Late 17th century.



1076. CHEST-OF-DRAWERS veneered with walnut and arabesque marquetry in sycamore.
Early 18th century.



1078. CHEST-OF-DRAWERS in two stages, of inlaid walnut.
Early 18th century.



1080. CABINET of black lacquer, decorated in red, green and gold, on carved and silvered stand.
Period of Charles II (1660-1685).



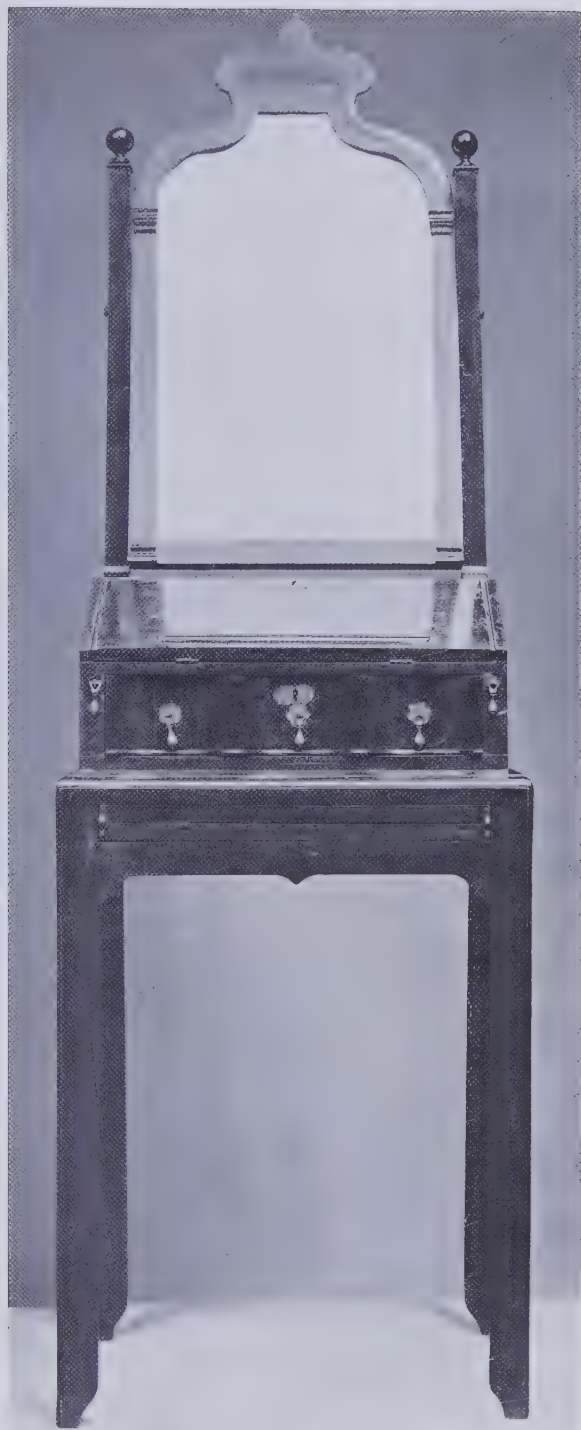
1081. MARQUETRY CABINET on stand. Late 17th century.



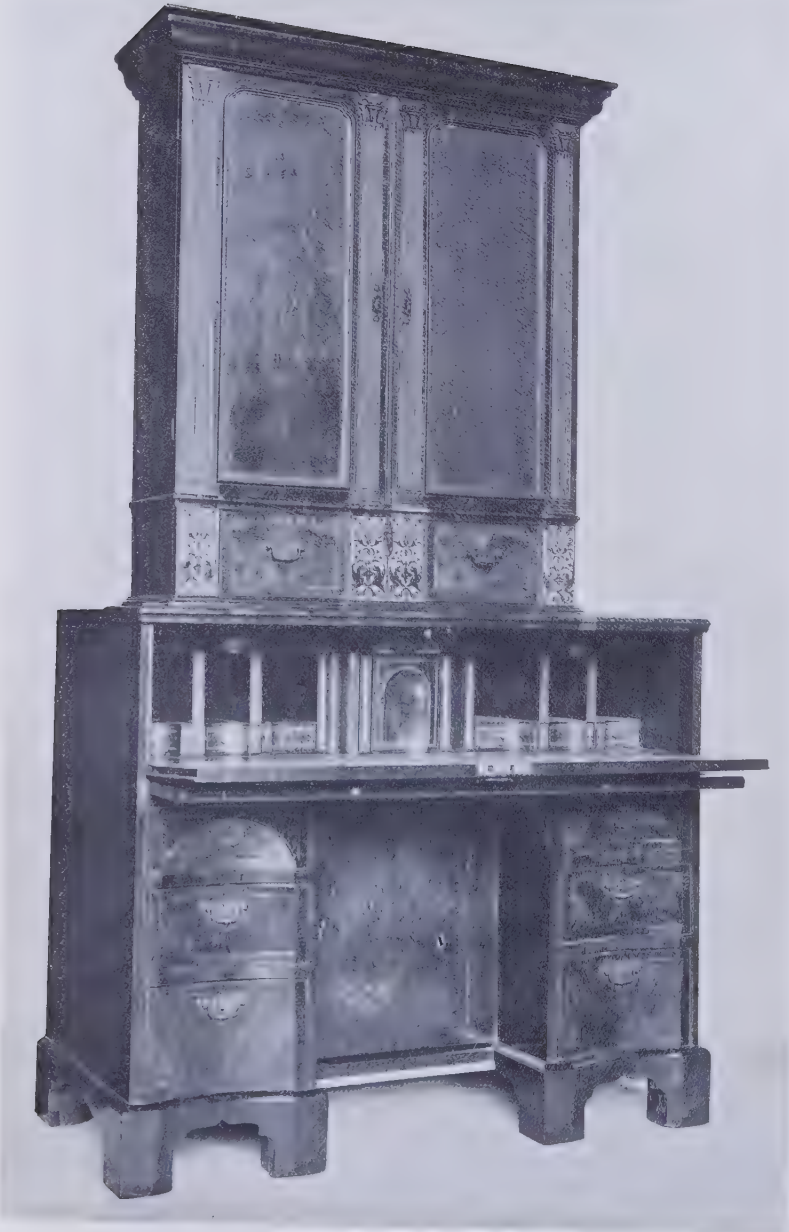
1082. MARQUETRY CABINET. Dated 1688.



1085. WALNUT CABINET with marquetry decoration. Period of Queen Anne (1702-1714).



1086. DRESSING-TABLE. Early 18th century.



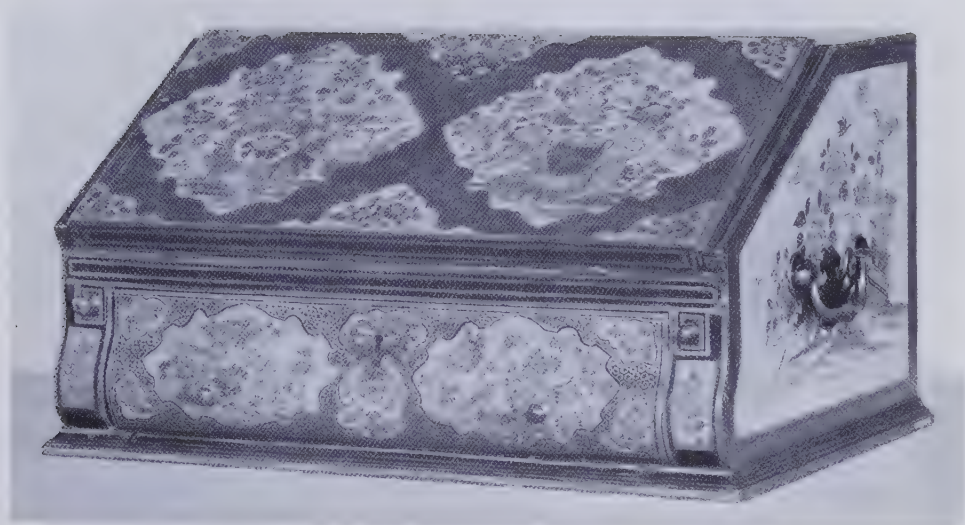
1090. WRITING-CABINET, said to have belonged to Dean Swift.
Period of Queen Anne (1702-1714).



1091. WRITING-CABINET, decorated with red and gold lacquer.
Period of Queen Anne (1702-1714).



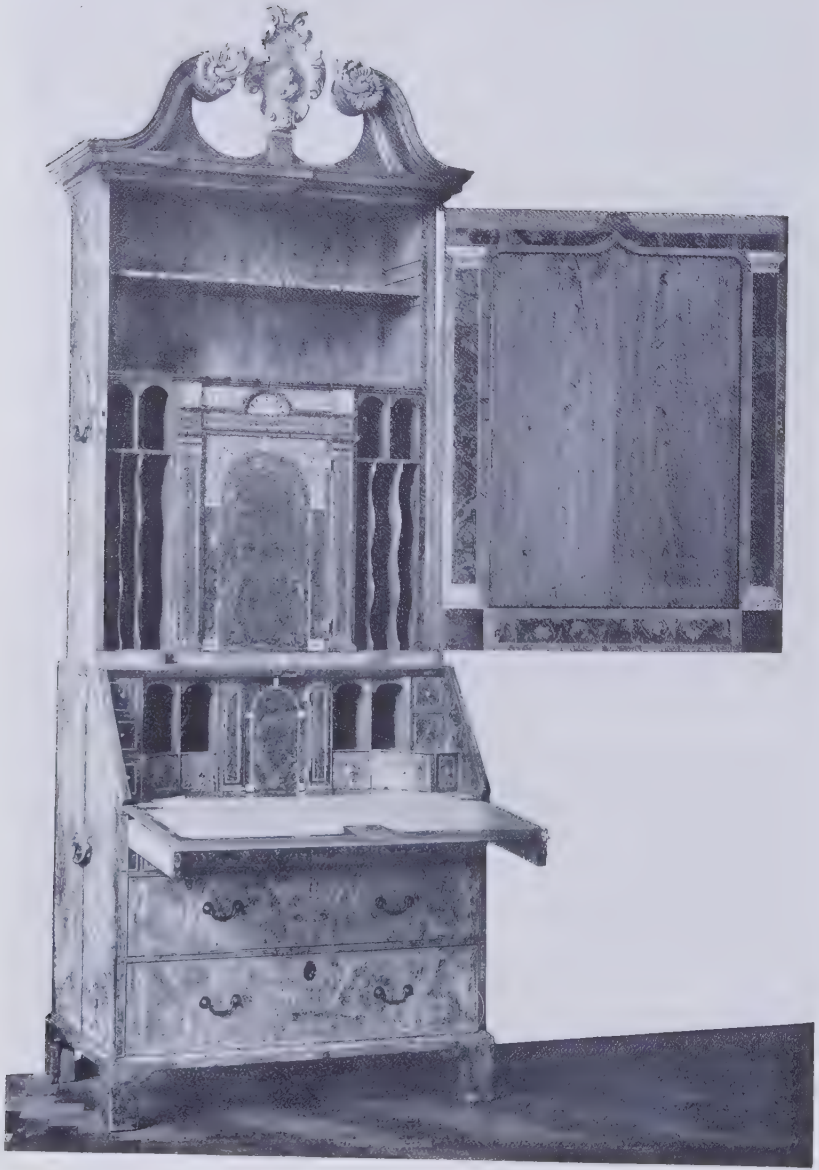
1092. CABINET ON CHEST-OF-DRAWERS, oak veneered with walnut.
Period of Queen Anne (1702-1714).



1093. WRITING-DESK, decorated with lacquer.
Period of Queen Anne (1702-1714).



1105. Box, veneered with walnut and floral marquetry.
Period of Charles II (1660-1685).



1094. BUREAU-BOOKCASE, made by Samuel Bennett, of London.
Early 18th century.



1096. DRESSING-GLASS, decorated with marquetry.
Period of Queen Anne (1702-1714).



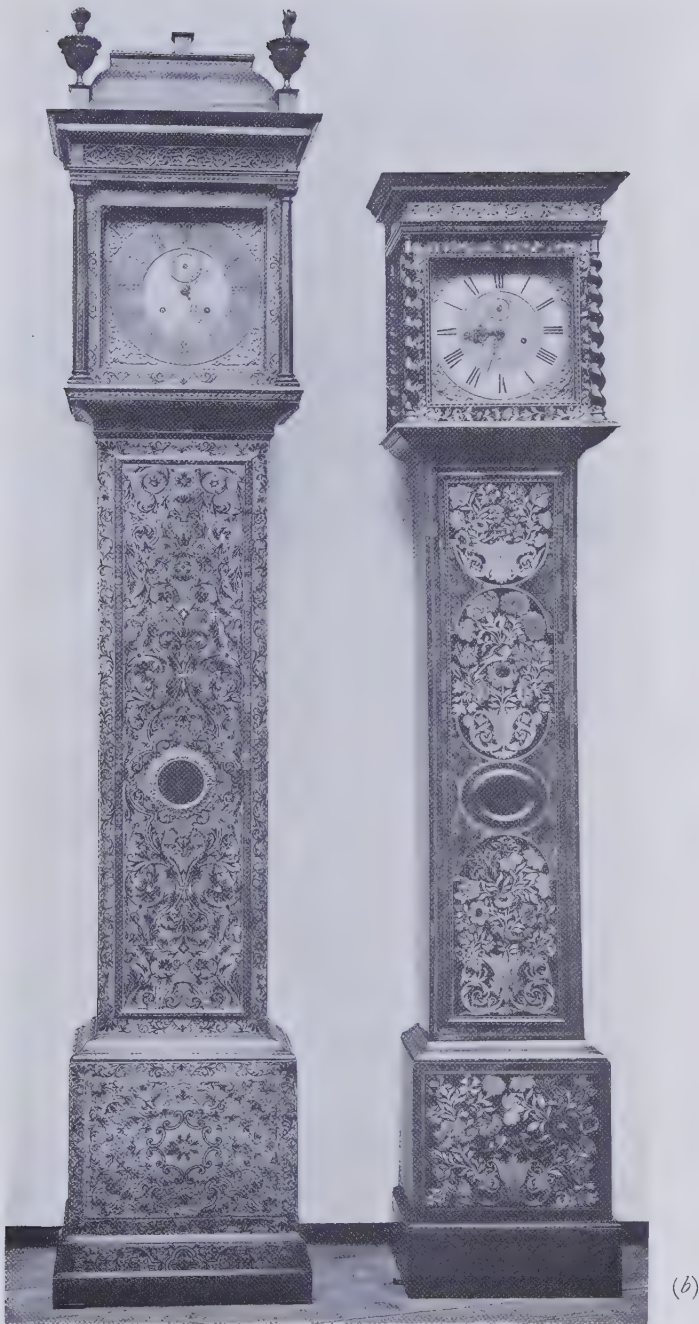
1098. DRESSING-GLASS, lacquered green and gold.
About 1700.



1100. MIRROR, decorated with floral marquetry.
Late 17th century.



1103. MIRROR, decorated with gilt gesso.
Period of Queen Anne (1702-1714).



1109-1108. LONG-CASE CLOCKS:

(a) by Henry Poisson. Early 18th century.

(b) by Mansell Bennett. Late 17th century.



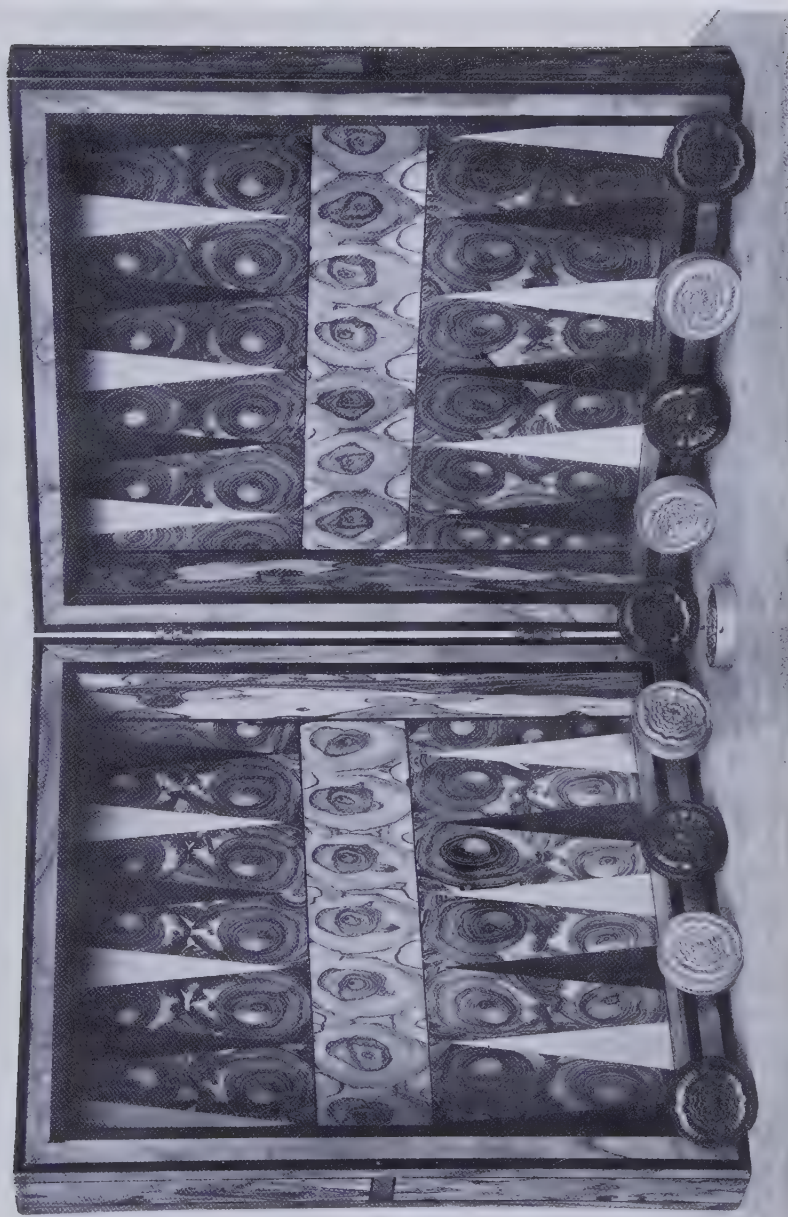
1113. Clock in walnut case in form of a cabinet. Early 18th century.



1114. FRAME, attributed to Grinling Gibbons (1648-1720).



1123. Woodcarving, gilt; the Royal Arms as borne by Queen Anne. About 1710.



1131. BACKGAMMON BOARD, with 'oyster-shell' veneer. Late 17th or early 18th century.



1132. Dolls' House, Period of Queen Anne (1702-1714).



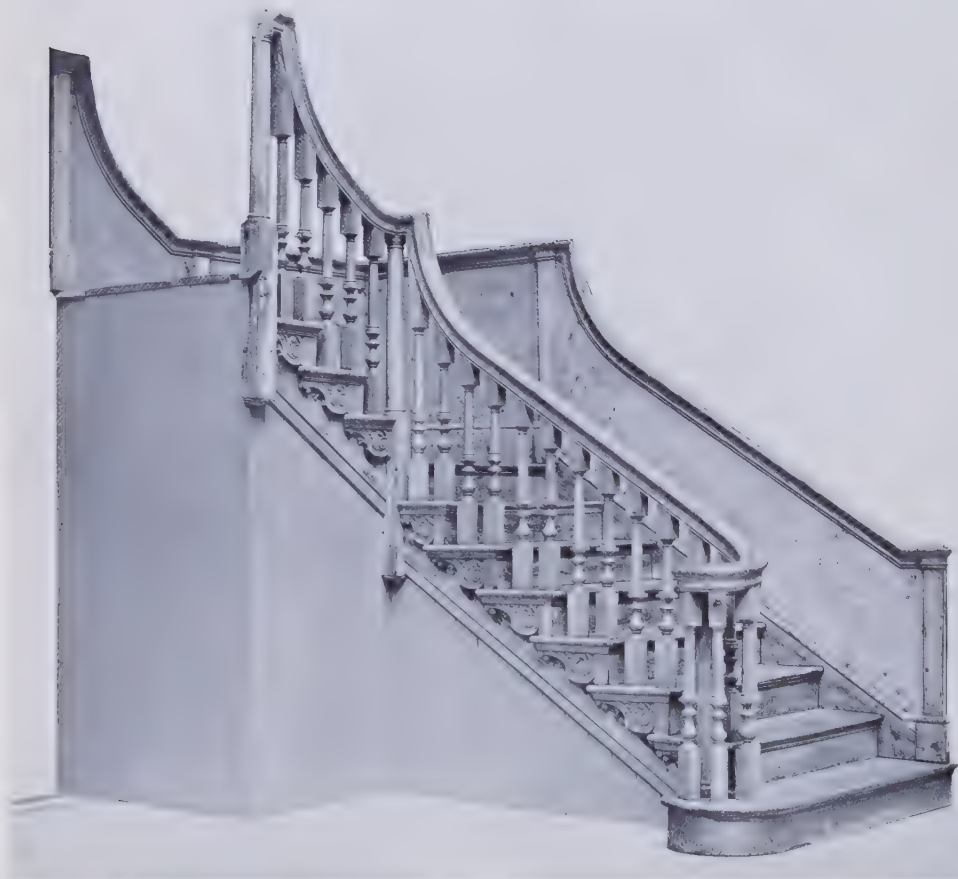
1134. PANELLING of oak, with applied carvings in cedar. Removed from No. 3 Clifford's Inn, London. About 1686-88.



1135. CORNER-CUPBOARD of carved pinewood.
About 1700.



1140. PORTION OF CARVED PINWOOD STAIRCASE from Castelnau House,
Mortlake. Late 17th century.



1141. PORTION OF CARVED PINEWOOD STAIRCASE from No. 46 Chancery Lane,
London. First half of 18th century.

